

"EVERY ISSUE IS A SPECIAL NUMBER"

MUSICAL COURIER

Weekly Review OF THE World's Music

Fifty-First Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. C—NO. 4

NEW YORK, SATURDAY, JANUARY 25, 1930

WHOLE NO. 2598



Lumiere photo

Lawrence Tibbett,

whose splendid achievements in opera at the Metropolitan again this season have been so outstanding, is now fulfilling an extensive coast to coast concert tour.



YASCHA FISHBERG,
violinist, teacher, composer and conductor, who recently appeared at the Brooklyn Academy of Music, when he played Mendelssohn's Concerto in E minor, a Nocturne by Chopin; Baal Shem-Nigun, Bloch; Introduction Tarentelle, Sarasate; Brahms' Hungarian Dance in B minor, and other selections. His rich, broad singing tone and brilliant technic won him an ovation and he was recalled many times.



ROSA PONSELLE,
who, at the close of her opera season the end of this month, will leave for a concert tour, visiting the following cities: Boston, Wellesley, Hartford, Washington, Baltimore, Philadelphia, Utica, Northampton, York, Rochester, Toronto, Flint, Saginaw, Cleveland, Memphis, Charlottesville, Roanoke, Syracuse, Columbus and Pittsburgh. She will be accompanied by Stuart Ross, pianist. Following this concert tour Miss Ponselle will rejoin the Metropolitan Opera Company for its annual spring tour, and will then depart for her second season at Covent Garden. (Latvian photo)



A LOVERS' KNOT,
one act opera by Simon Bucharoff, as staged at the Liederkranz Club on January 11. Left to right: Edwin Orlando Swain, Grace Leslie, Adelaide Fischer, Ernest Davis. The opera was accompanied by the composer at the piano and achieved a great success before a capacity audience.



JAN PETER BACHNER
and his father, Louis Bachner, American singing teacher of Berlin.



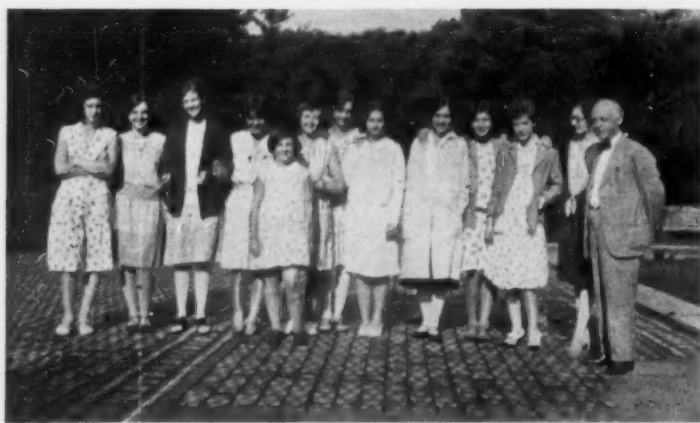
ERNEST DAVIS,
tenor, who sailed for Europe January 15 on the S. S. America.



NIKOLAI ORLOFF,
Russian pianist, arriving in New York on the S. S. Berlin on December 31, 1929.



A. DIELSKI
nine-year-old violinist, who will play at the Hotel Plaza on the afternoon of January 28. The boy is one of the most talented students of Raphael Bronstein, well known teacher of New York, who includes among his artist-pupils several who are appearing with success in concert.



CARL M. ROEDER'S SUMMER CLASS.

A reunion of Carl M. Roeder's Barrington summer classes took place at his Carnegie Hall Studios, New York, on December 27. Following a delightful luncheon this musical program was offered by some of the students: Prelude and Fugue, B flat, (Bach); Jardin Sois la Plui (Debussy); Marjorie Fairclough; Andante Fugue and Variations (Franck-Bauer), Florence Samuels; Friplin (Mrs. Beach), Concert Etude in F minor (Liszt), Harriet Werber; Poissons d'or (Debussy), Rhapsode, op. 119 (Brahms), Ruth Schaub; Allegro from Waldstein Sonata (Beethoven), Liebeslied (Kreisler-Rachmaninoff), Doris Frerichs; Introduction and Fugue (from Humoreske) (Dohnanyi), Danse d'Olaf (Pick-Mangiagalli), Therese Obermeier. Mr. Roeder announced a series of Friday evening studio recitals beginning January 24. The above photograph includes the following students (left to right): Jane Schwab, Mary Royce, Polly Olcott, Nancy Wenrick, Marjorie Fairclough, Doris Frerichs, Ruth Schaub, Helen Kroll, Marjorie Corin, Margaret Palk, Florence Samuels, Joan Newstead (whose mother, Katherine Bacon, English pianist took this picture), and Carl M. Roeder, pianist and teacher.



ERNEST KNOCH
SHELLA FRYER

The dedication on the photograph of Ernest Knoch reads: "To Mr. and Mrs. D. Sullivan, 'Wizards of the Voice,' in sincerest appreciation of their truly wonderful achievements. (Signed) Ernest Knoch, New Year's, 1930, New York." Miss Fryer is an artist pupil of Dr. Daniel Sullivan, who is re-engaged for her second season with the German Grand Opera Company under the management of Hurok. She will sing leading roles, among them Erda both in Rheingold and Götterdämmerung. Miss Fryer has been granted leave of absence from St. Nicholas Collegiate Church, where she is contralto soloist, for the tour of the German Grand Opera Company, which opened its season in Washington, D. C., on January 6. Mr. Knoch, musical director of the company, said of Miss Fryer: "Her voice has that rare warm, rich timbre of a real contralto, and is of an unusually wide range. Far from the striving for effect, her interpretations go straight to the heart through the innate beauty of a voice which is full of natural emotion, reflecting a fine, unassuming soul and genuine musicianship."



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Clemens Krauss' Productions Start Some Bitter Discussions in Vienna

Mozart With a Novel Color Scheme—Wagner Society Protests Against Meistersinger Interpretation—A Novelty by Marx—Albert Spalding's Popularity Grows.

VIENNA.—Clemens Krauss' activities at the State Opera hold the center of interest in musical Vienna. This energetic young director seems to have a talent for stimulating discussion; and discussion, whether favorable or otherwise, is what our often all-too-peaceful musical life demands.

Following his new productions of Rosenkavalier and Meistersinger—the latter without cuts and without boredom—Krauss came out with a newly mounted *Così fan Tutte*, excellently stage-managed by Lothar Wallerstein, with costumes and scenery by Ludwig Sievert, and with Krauss himself at the conductor's desk, where he again proved his mastery over the operatic ensemble. With Richard Strauss' conducting of *Così fan Tutte* still fresh in our memories, it seemed as if Krauss' performance was even more delicately shaded in dynamics, more subtle in wit and orchestral color. His was a "dematerialized" orchestra; nothing remained but spirit, grace and lightness. Unfortunately the singers, with few exceptions, were not quite up to that mark.

Wallerstein's stage directions were extraordinarily clever, witty and resourceful. Each of the three ladies, Fiordiligi, Dora-bella and Despina, had her own color—light blue and pink for the two delicate sisters, and a sinister, bright green for the wicked chambermaid. This individual color scheme extended even to the scenery. Curtains or "drops" were ingeniously employed; the action took place on the stage proper, while the arias and ensembles that were more in the nature of comment were sung before a simple drop near the footlights. Behind this the setting for the next scene was prepared, an arrangement which made for swiftness and uniformity of action.

WAGNER SOCIETY PROTESTS

Needless to say, so novel a conception of Mozart evoked not only praise but also disparaging comment; especially from those staunch gentlemen who are devoted to tradition in Vienna. Their protests were violent, though less so than those against Krauss' new production of *Die Meistersinger*. In this case the movement came from the Wagner Verein (a society of dignified "oldest inhabitants") reinforced by a small portion of the press. Clemens Krauss, was, of course, the center of their attack. Lively recriminations ensued, which resulted in the *Gesellschaft der Musikfreunde* publishing a manifesto against modern music and modernism in general.

Krauss' personnel at the Staatsoper, however, is solidly behind him, to such an extent that when Furtwängler fell ill before the

fifth Philharmonic concert, the orchestra, which also serves at the opera, asked Clemens Krauss to take his place. It was a big day for the young conductor; he had a great personal success with Brahms' third symphony and Strauss' *Heldenleben*. His appearance at the head of this, Vienna's representative concert orchestra, was the crowning achievement of a career that has been sensationally rapid.

AN ORCHESTRAL NOVELTY BY MARX

New orchestral music, as I have remarked before, figures more conspicuously this season in Vienna's subscription series than for many years past. Leopold Reichwein, one of the "scoreless" conductors, produces one novelty in each program at the *Konzertverein*. The last was Josef Marx's *Nordland Rhapsody*, northern in title, but southern in the glowing orchestral colors that we have come to expect from this composer. How he has developed since he first began as a writer of Hugo Wolfian songs! Marx is now always modern, though rarely extreme. But the third movement of this *Rhapsody* (a grotesque march) shows that he understands and masters the problems of the modern idiom. For the rest, the *Rhapsody* is not startling, but always beautiful, sincere, and masterly in its metier.

KNAPPERTBUSCH BALKS AT KRENEK SYMPHONY

The Tonkünstler Society, too, began the season with the sound principle of bringing out at least one novelty at every concert. At the last one, however, this commendable idea was nipped in the bud by Hans Knappertsbusch, who refused to conduct the scheduled Krenek Symphony. "Technical difficulties" were given as the excuse, but the initiated know that that was not strictly true. Did Knappertsbusch dislike Krenek's music (which would be no excuse for withholding it from the public), or did he fear a certain (and, happily very small) portion of the Viennese press? Be that as it may, Knappertsbusch's stand in the matter will not contribute to his popularity among the unbiased members of Vienna's public, who maintain their right to hear new music irrespective of whether or not it pleases the upholders of "tradition."

A "DEAD" PROGRAM

Foreign conductors have been rare visitors here of late, which is a pity, as there is real interest for new men and new works, and always an opening for genuinely first class conductors. Among those who have appeared is Paul Kerby, who made his season's

first bow with a particularly novel program. It was dedicated to Music for the Memory of the Deceased, and comprised Ravel's *Pavane for a Dead Infant*, Reed's *Elegy for a Dead Musician*, Elgar's *Gerontius Prelude*, Mahler's *Kindertoten Lieder* and lastly Tschai-kowsky's *Pathétique Symphony*. The concert was the first of a series in aid of the ever needy Vienna Symphony Orchestra, and attracted a brilliant audience. As a leader, Mr. Kerby, who was previously heard here as a guest of the Philharmonic, has gained in authority, experience and as-

urance, and his success was well deserved. The soloist, Molly MacGarvey, undertook the task of making her first appearance anywhere with the difficult Mahler cycle, and achieved a complete success, thanks to her fine voice and excellent style.

ANOTHER ENGLISH VISITOR

Another foreign visitor who made a conquest of his audience was Stanley Chapple—a young, enthusiastic and convincing conductor. His novelty was Constant Lambert's

(Continued on page 9)

Chicago Musical College Receives Second Gift of \$100,000 as Foundation for Free Scholarships

CHICAGO, ILL.—The high position of the Chicago Musical College in the music life of the nation has never been more clearly illustrated or realized than through the fact that a year ago it was selected in the last will of the late Charles Ditson as one of four leading music schools to receive a gift of \$100,000, the interest to be applied to scholarships.

Now comes the news that the Chicago Musical College is the recipient of another equally generous gift of \$100,000 from a donor who has chosen to remain anonymous

but who at the same time has revealed himself as a man of the highest ideals and as a citizen of fine vision and justified pride.

The Chicago Musical College will at once create six additional free yearly fellowships of \$1,000 each, the rules of the competition for which will be made known later and in detail. These six scholarships will be known as the Beethoven and Chopin fellowships for pianists, Schubert and Verdi fellowships for singers, a Paganini fellowship for violinists, and a MacDowell fellowship for composers. R.

Galli-Curci to Quit Opera for Concert

Announcement has come from Evans & Salter that Amelita Galli-Curci will retire from opera at the close of her present season at the Metropolitan to devote herself entirely to concert in the future.

Demands for concert appearances of the famous singer in foreign countries, as in America, the managers state, have made it most inconvenient for her to fulfill opera engagements in the midst of extensive concert tours.

The diva will sail on February 7 for an extensive concert tour of Europe, returning to America in June. Next fall she will make her second concert tour of England, singing throughout the British Isles, and negotiations are now under way for another tour of Australia and New Zealand the following spring. For this tour she will return via America in order to fulfill a coast-to-coast concert tour of the principal cities en route to the Pacific Coast before sailing.

The Metropolitan Opera management was asked to cancel a remaining year of the contract with that institution, which called for appearances during 1931, in order to make possible the American tour en route, and graciously consented.

180 Americans to Study at Fontainebleau

One hundred and eighty young American musicians will sail for France early this summer to study for three months under the patronage of the French Government at the Palace of Fontainebleau. Some of the foremost French artist-instructors of the present day will act as professors, among them Philipp, Decreus, Boulanger, Widor, Remy, Bazelaire, Grandjany and Andre Bloch. Since the organization of the Fontainebleau School of Music ten years ago, at the suggestion of Walter Damrosch, one thousand Americans have benefited from its summer sessions.

This year's enrollment will be the largest thus far attempted, and students are now being selected by the American committee. (Francis Rogers, chairman) from a list of applicants from all parts of the country.

Light Opera for Chicago Civic Theater

A season of light opera at the new Civic Theater is announced by the Chicago Civic Opera Company management, to begin at the close of the company's spring tour and to run for nine weeks from April 21. The cast will include a number of the finest voices of the Chicago Civic Opera Company, according to the announcement. The names of the participating artists will be announced later.

Enrica Clay Dillon Married

Mrs. Henry Clay Dillon announces the marriage of her daughter, Enrica Clay, to

Stanley Olmsted, in New York City on December 26. Miss Dillon—or rather Mrs. Olmsted—is the well known mise-en-scene teacher, late of the Washington Civic Opera Company. Mr. Olmsted is known as a writer of several successful novels and is at present on the staff of a Washington newspaper. Their many friends wish them every success and happiness.

Max Walther Coming

Max Walther, head of the Internationales Impresariat, of Berlin, will sail from Germany on January 31 for his first trip to America, and is due to arrive at New York on February 11.

Mr. Walther is the European manager of many American artists, notably Richard Crooks and Gina Pinnara (whose European representative he is by arrangement with Haensel & Jones); Paul Althouse, tenor; Nevada Van der Veer, contralto; Grace Leslie, contralto; Doris Doe, contralto; Nora Fauchald, soprano; John Crouch, pianist; Sylvia Lent, violinist; Clyde Burroughs, baritone; Elsie Luker, contralto; Louis Graveure, tenor; Francis Macmillan, violinist, etc.

The German impresario expects to stay in New York about a month, during which time he will attend many concerts and opera performances and become thoroughly acquainted with American musical conditions and business methods as applied to music.

Miami Symphony Orchestra Opens Fourth Season



ARNOLD VOLPE
Conductor of the Miami Symphony

Arnold Volpe Enthusiastically Received by Large Audience

The University of Miami Symphony Orchestra, under the direction of Arnold Volpe opened its fourth season on January 5, with its first subscription concert at the Miami Senior High School Auditorium. Hannah Spiro Asher, pianist, well known to Miami music lovers, was the soloist.

The program was outstanding in variety and contrast, comprising Weber's *Oberon* overture; Rimsky-Korsakoff's symphonic suite, *Scheherazade* with Jane French, concertmaster, playing the incidental solos; two movements from Arnold Volpe's *String Quartet* arranged for string orchestra; Tschai-kowsky's *Piano Concerto* (first movement) and *Finlandia*, by Sibelius.

The orchestra again showed marked advance in its standard of performance, playing with a blended tone, color and brilliancy. There were unity and responsiveness to the conductor's baton and the large audience signified its delight in rapturous plaudits for conductor as well as for the soloist and the orchestra.

After Mr. Volpe's numbers, which are examples of effective writing for strings, there was an outburst of applause and a prolonged ovation for the popular composer-conductor. The program was broadcast by station W Q A M.



GINA PINNARA AND
MAX WALTHER,

her European manager, photographed immediately after Pinnara's enormous success at her first Berlin recital on December 14.

THAT PHILIDOR FAMILY

By Alfred Sprissler

Music, we are told, runs in families like longevity and mathematics. And in proof of this the pages of musical biographies are charged with whole platoons of Bachs, and regiments of Mozarts, all devoted to music and the composition thereof. It has been a much discussed point whether environment has aught to do with this, or whether the musical virus is transmitted from generation to generation. Thereupon the behaviorists



PHILIDOR.

from an engraving in Clement's *Les Musiciens Célèbres*.

and the adherents to hereditary dogmata gesticulate and expound mightily.

But it is indeed rare that one finds mention of a family of fourteen or so musicians, most of them devoted to the oboe, all of them court musicians, and most of them famous in their time. One was commended by a king, and another was one of the world's greatest chess-players as well as a founder of the French *opéra comique*.

But why, one asks pertinently enough, were most of the members of this family given over to the cultivation of the oboe? Why were not most of them, instead of one or two, devoted heart and soul to the promulgation of harmonious sounds through the F-holes of violins, or else by means of others of the infinite variety of musical instruments then in existence.

AN ERA OF CHANGES

The particular period in which the family flourished was musically a most peculiar one. It was the era of change. Opera styles were being formed; new instruments were appearing; the violin, but newly evolved from the non-resonant viols through the ministrations of Nicola Amati and Antonio Stradivari, was usurping the viols' place. The viola da gamba, the viola da braccio and the viola d'amore were all being relegated to oblivion by this brilliant newcomer, whose greatest protagonist, Stradivari, had just died in 1737.

Before the time in which this illustrious family had its heyday the chief orchestral instrument had been the oboe, large numbers of which were used in every ensemble, taking a place analogous to that enjoyed today by the violins in orchestra, and by the clarinets in band. But early in the eighteenth century the faults of the oboe were painfully evident, for the new crop of composers persisted in writing unorthodox passages far beyond the scope of the instrument. This, in a day when the oboes took the part played by the violins in present day procedure, was tragic, and the oboe players did verily cavort, their protestations that the heretical parts were unplayable being heard by the gods on high.

But by 1750 the situation had changed its forbidding aspect. The newly perfected violin, although retarded somewhat by a clumsy bow, if it had not forced the oboe out of the chief place in the personnel of the orchestra, at least was striving on equal terms with it. The viols had long since lost the battle, and had haughtily retired to honorable obsolescence.

THE ORCHESTRA IN 1750

The personnel of a representative orchestra in 1750, the band of the King of Poland, who was likewise the Elector of Saxony, at Dresden, was comprised of three contrabasses, three violoncelli, four tenors (now called "violas," which means less but sounds better), eight first violins, seven second violins, five bassoons, five oboes, two flutes, two horns, two harpsichords (one for the director and the other for the accompanist), and trumpets and drums quantum sufficit. The double reeds were in demand then, in comparison to their rather limited numbers today. Five oboes and five bassoons, according to our modern ideas of balance, seem to outweigh fifteen violins.

The orchestra of His Majesty the King of Poland was, by the bye, directed by Johann Adolf Hasse, another man whom Händel tried to conceal and who contended against

Georg Friedrich himself with much gusto in regard to the London operatic situation circa 1733. It was of this band that J. J. Rousseau, of *Contrat Social* fame, said, in his ponderous *Dictionnaire de Musique*: "The best orchestra in Europe, in point of number and ability of its members, is that of Naples: but the one which is the best arranged and which forms the most perfect ensemble is that of the Opera of the King of Poland, directed by the illustrious Hasse." The very interesting and somewhat gossipy Charles Burney, Mus. Doc. Oxon., if you please, said of this orchestra that "the instrumental performers were of the first class, and more numerous than those of any other court in Europe."

Let us return to our oboes. They had just climbed, by dint of much laborious experimentation, away from their cousins the schalmeyas. They had all of four keys or flappers, which enabled them to play C, E flat, G sharp and B flat. Small wonder the oboists protested when crack-brained composers startled them with weird intonations and odd embellishments.

Such was the state of instruments of music when this great family of musicians was in its prime. And although this family has left a mark upon music, particularly operatic forms, the name is rarely cited, and text books are singularly reticent about it. Yet it is just that such a famous clan should be made known.

Behold then the family Danican, called Philidor.

A FAMOUS FRENCH FAMILY

There were two named Michel Danican; the first, whom Louis XIV (le grand) praised for his oboe playing, probably calling him Philidor after some pastorelle character because of the rustic timbre of his oboe, died about 1650; the other Michel was also a court musician, and he died in 1659. Jean Danican, called Philidor, was in the King's military band. André, who was named "Tainé" (the elder), born in 1730, was a composer and cromorne player. The cromorne was one of those lugubrious double reed instruments, and therefore of the oboe family, which were lingering relics of the sixteenth century. André had the additional distinction of having sixteen children. And then there was Jacques (le cadet), born in 1657, the brother of André, the favorite of the King, an oboist who composed military music. Of his numerous family Pierre (1681-1731) was a flutist and composed suites for that instrument; Anne, which can be a man's name, (1681-1728) the eldest son of André, was a flute player, director and the composer of operas for court presentation before he was twenty. Another Michel, born in 1683, violated the family tradition and was a drummer, but François (1689-1717) was an oboist, bass-violist and the composer of flute selections. And then there was François André Danican-Philidor, who may be said to have founded the type of operatic music known as the *opéra comique*.

STATE OF THE OPERA

If indeed the instrumental music of this time was in a state of flux, with new instruments and new forms and new harmonies appearing from all quarters, the "opera" was then undergoing an epoch of mutation which, if not as revolutionary, was at least as important.

The opera had originated in Italy, and the early idea took form in the *musica parlante*, speaking music, but as the opera developed the speaking became subordinated to the music. The orchestra was enlarged and its functions increased, and what was formerly merely recitative and chorus after the old Greek style, one would almost think, became metamorphosed into the aria, the duet, and other concerted combinations in addition to augmented uses of the chorus. Yet the opera in its rise tended to turn in a vicious circle; it returned to a slavish imitation of the antique, the singers monopolized the drama, and the production was reduced to scenery and properties with vocal settings. But among the common people the old *commedia dell'arte* still continued, a form that later developed into the lively and charming opera buffa, which was what we now call comic opera.

The ballet had been a popular form of entertainment in France for some years, and was something that had many points in common with the opera. But no particular progress in the development of a truly French national opera was made until Lully, a gallicized Italian, became director of the Parisian opera in 1671. But it was Rameau, whose musical talents were superior to Lully's, who struck the balance between the musical and dramatic elements, something that Lully had failed to do.

The opera *comique*, a truly French form, literally meaning "comic opera" but actually inferring that the dialogue was spoken and not sung, really grew side by side with the

opera buffa. Incidentally, the plot of an opera *comique* was often as serious as in grand opera. And Philidor, through his operatic comiques, attained a place that determined his influence on all his successors in the following decade. He was also, like his contemporary Berton (pere), one of the oldest composers of the French grand opera, as his *Ernelinde*, *Princesse de Norwège* (1767), his *Persé* (1780), *Thémistocle* (1786) and *Bélisaire* (1796) show. But since these works characterize him far less as an innovator than those which he did for the opera *comique* he is rarely mentioned in the field of serious opera. Still, he can be also placed as a composer of grand opera such as we understand the term, because it is separated from the opera sérieux of Rameau and Lully by a wide gap. Furthermore, the peculiar type of opera he may be said to have invented was born contemporarily with the modern comic opera of the French,

hopes, he turned to dramatic music and produced at the Opéra Comique many very successful works, of which his one act operas *Blaise le Savatier* (1759), *L'Huître et les Plaideurs* (1761), his one act comic operas *Le Soldat Magicien* (1760), *Le Jardinier et Son Seigneur* (1761), *Le Sorcier* and *Le Maréchal* (1764), the last of which was performed over two hundred times, were great favorites with the Parisian public. In addition were *Sancho Panza*, *La Bucheron*, *Les Trois Souhais*, and *Tom Jones*.

In 1777 Philidor, now a successful composer, reprinted his treatise on chess, much enlarged. Two years later he was back in London, Händel being out of the way, having died in 1759. Here Philidor composed music to the *Carmen Saculare* of Horace, which was first produced in the Freemasons' Hall. The opening stanza of this magnificent poem composed by Horace to be sung at the festival marking the end of the first ten years of Augustus' reign (27-17 B. C.) is:

*Phœbe silvarumque potens Diana,
Lucidum cæli decus, o colendi
Semper et culti, date, quæ precamur
Tempore sacro.*

This was published in 1788 in a splendid volume in score dedicated to Catherine of Russia. The choruses were after the manner of Handel, and the aria after his own and Grétry's comic operas. From this following of the Handelesque idiom several things may be inferred; either Philidor had learned what "the people want" from Handel's successes, or he was convinced that Handel's earlier criticism had been correct.

The work, which impressed English authorities more than any other of his compositions, was again performed under Philidor's direction in 1788 at an entertainment of a mixed nature given the Knights of the Bath at the Pantheon. From that period on Philidor passed much of his time in London, chiefly occupied by chess, playing at Parsloe's, later the Albion Club, in St. James street, exhibitions that never failed to draw an admiring gallery. Not two months before his death he played blindfolded a simultaneous match against two excellent players, and defeated them both.

At this time the Revolution in his beloved France broke out with ferocious intensity. Events that occurred in the next few days made every Frenchman in England a suspected spy, a state of things that caused the imprisonment of many and the enrichment of unscrupulous informers.

Philidor's health now rapidly declined; and when he applied for a passport to enable him to return to France to visit his family it was refused. This refusal was rendered more bitter on its being intimated to him that he was a suspected character, and had been one of those persons denounced by a committee of French informers. His detention was fortunate in a way, for had he returned to France he would without doubt have been clapped into prison there as one who had been connected with the ancien régime, if indeed only as a royal musician. But from the moment he was made acquainted with the intention of the English authorities to detain him he refused to be comforted, and he died, on August 31, 1795, a heartbroken man.

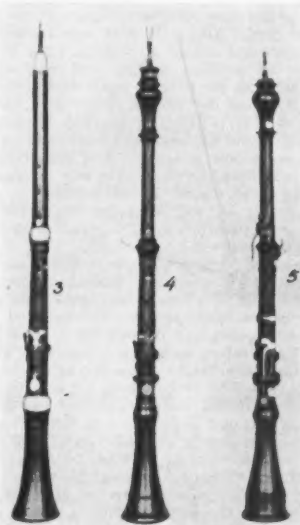
He had four sons, and outlived them all. Pierre was an oboist, flutist, violist and composer of suites. He produced a pastorelle at court. Jacques was also an oboist, as was his brother François. Nicolas appears only remarkable in that he played the serpent, or ophicleide, an instrument that was even then beginning to fight a losing battle to hold its place as a military band horn.

That, then, is the family Danican called Philidor, frequenters of the court, oboists, composers. And of that imposing line of Philidors only one comes down to us of the twentieth century. He oddly enough is not remembered for his work as an innovator of an operatic style, not even as a composer in any style, but only as the namesake of Philidor's Defense, a thing that every chess-player must know.

Chicago Symphony to Aid Young Artists

Believing that young concert artists find the first few years of their professional careers generally difficult and discouraging, and desiring to offer them encouragement, the Chicago Symphony Orchestra and Frederick Stock, its conductor, have devised a plan which will afford them an opportunity to appear at one of the Friday-Saturday concerts of the Chicago Symphony Orchestra.

This season the opportunity will be given pianists and the appearance as soloist is to be made with the orchestra at its concerts of March 21 and 22. There will be no contests. Applicants should submit letters stating their qualifications to Henry E. Vogeli, manager of the orchestra, or they may request the opportunity of playing for the committee. The committee of three men prominent in the musical world, appointed to select the artists for the final approval of Frederick Stock, includes Herbert Witherpoon, Rudolph Ganz and Edward C. Moore.



TYPES OF OBOES USED BY PHILIDOR

at various stages of his career... Number 3, in vogue in 1750, had two keys for C and E-flat. Number 4, in use about 1770, changed in shape but retained the keys. Number 5, an improvement on the foregoing, had six keys, including an F-natural and a G-sharp.

whose popular or national character had nothing to do with the mythological masques of Lully or the more rigid operas comiques of Rameau.

THE MOST FAMOUS PHILIDOR

This François André Danican Philidor, the most illustrious of the clan, was born at Dreux in 1726. He was admitted at the usual early age as a page, or chorister, in the chapel of Louis XV, and studied under Campra who, besides being the conductor of the Royal Orchestra, found sufficient time in which to compose eighteen operas.

In 1737, when François had only completed his eleventh year, he produced a motet, one of that species of church music usually unaccompanied, contrapuntally developed and using biblical text. This motet was for full choir, and the King deigned to thank him for it, one of the few things that can be said in favor of that monarch. On his change of voice Philidor quitted the chapel and established himself at Paris, where he supported himself by copying music. But the progress he made at the game of chess awakened in him the desire to travel in order to make his fortune. In 1745 he set out for Holland, thence going to England, Germany and other countries.

In 1753 he tried his strength as a composer in London, setting Congreve's *Ode to Harmony* to music. Händel is said to have found his choruses well written, but thought him defective in melody. As Händel was the arbiter of musical matters in London at the time, this dictum successfully squelched the young man for a while. But as his time was more occupied by chess than by music he printed, in 1749 in London, his *Analysis of the Game of Chess*. This work was published by subscription, and its success was marked. His observations concerning the game made an indelible impression on all subsequent chess-players, and even in this modern day Philidor's Defense is still assiduously learned and studied and worried about by all those who take the game seriously. His playing skill was phenomenal, and his feats while playing blindfolded have become part of chess tradition.

Yet in spite of these successes Philidor returned to Paris in 1754 to devote his whole time to music. He composed some sacred music, which the Queen thought too much in the Italian style, and thus his effort to obtain the post of *maitre de la chapelle* was frustrated. Four years after this, no whit daunted by two such blows to his musical

"MENDELBERG AND THE SYMPHONIC EPOCH"

This is the title of a book by Edna Richolson Sollitt, just published by Ives Washburn (New York). The book is profusely illustrated, and has, in addition to biographical



WILLEM MENDELBERG and Edna Richolson Sollitt at Dr. Mengelberg's home in Val Sinestra, Switzerland.

matter collected by the author, also a large number of quotations from critical comments which have appeared in various newspapers in Europe and America.

This is no dry collection of facts and dates. It is, rather, a rhapsodic description of Mengelberg, his antecedents and his personal achievements.

The opening chapter sets forth the fact that Mengelberg is the son of a sculptor, a famous authority on Gothic art, the fifth generation of a family of well known artists. "His finest work," says our author, "is in the

bronze doors on the north side of the Cologne Cathedral." The author of this biography appears to feel that the genius of Mengelberg's father had a marked influence upon the son. "One feels in Willem Mengelberg the son a devotion to art, an almost furious tenacity in the pursuit of its perfection, that might well be born of sacrifice. He, it seems, must be the one to hold fast to his dream, to realize its uttermost possibilities. I have stood alone with Mengelberg before the work of his father, and know the depth of his feeling about it, and that it must be considered in any perceptive study of his own work."

The Mengelberg sons were obliged to work in the Mengelberg family ateliers in Utrecht for woodcarving, painting and sculpture, and Willem was not exempted. His musical gifts were evident, however, almost in infancy, and were later developed with the utmost care. Young Willem was trained in the cathedral school at Utrecht, sang in the choir as soprano soloist, and was early trusted with the choir organ. At the Toonkunst school he studied piano and had a special course in score reading, Gregorian music, choral works, organ music and so on. Before he left school he was permitted to conduct choral services. He was a pianistic prodigy and played in public when he was six years old, and when he was eight he was permitted by way of experiment to conduct a choral work.

Later on Mengelberg attended the Cologne Conservatory where he studied conducting with Franz Wuellner, piano with Seiss and composition with Jensen. He received the highest honors and distinctions possible for the conservatory to bestow. Just after leaving the conservatory at the age of seventeen, he played with orchestra at Utrecht during a festival of the Toonkunst under the direction of Richard Hol. He was received with an ovation that is remembered to this day. His success resulted in a period of touring which lasted until his twentieth year. He then became musical director at Lucerne, conducting the city's orchestra, male and mixed choruses, planning and carrying out improvements in school music study, giving lessons in piano and theory, and playing the organ on festival occasions in the great church. He remained in Lucerne three years, and then at the age of twenty-four, became conductor of the Concertgebouw Orchestra in Amsterdam. This was in 1895.

A chapter is devoted to a description of Mengelberg's method of work. This description is too long to quote and too complex to paraphrase, but it should be studied, for it gives an unusually faithful picture of the man at work, and perhaps partly explains the extraordinary results which he attains with the orchestras he conducts.

"When Mengelberg first raised his baton over this orchestra of the Concertgebouw," says our author, "it was seven year old, and quite as good as most orchestras of the day. The non-rehearsing, rampant type of conductor was much to the fore, and it will be plain that, in a world where his famous elders made no such demands, this youth found it no easy task to rehearse as he knew he must rehearse if he would work out his seer's visions. He got his way, always and everywhere, only because he made so unmistakably clear, from the very earliest concerts of his career, that no unkempt excitability could compare, even on its own ground of fervor and passion, with the fervor and passion of this leader who could intelligently communicate to his players demands which he had prepared them to meet."

"Those who heard the Amsterdam orchestra experienced the great musical thrill of their lives; when they regained their breath, they talked; and that slow but gigantic force, public estimation, began to exert itself on behalf of the new order. The hardest of Mengelberg's battles was won."

It was, of course, not long before Mengel-

VICTOR PRAHL, baritone, who will give his Chicago recital at Kimball Hall on February 11. Mr. Prahl recently gave his New York recital and received the unanimous praise of press and public. In April, he will return to Paris, where he has spent most of his time during the past few years, to appear as soloist with the Orchestre Symphonique de Paris, Pierre Monteux conducting.



berg became famous, and with him likewise the Concertgebouw Orchestra. It is scarcely necessary to say that he has received an almost innumerable number of flattering opportunities to desert his post at the head of the Amsterdam orchestra. Very soon after he began his career in Amsterdam he was offered an almost unparalleled chance for the development of an operatic center of first importance. In the following years this same lure has been always before him, ever renewed.

"From within," says our author, "were even more powerful urges: Mengelberg was, he still is, a pianist who must rank among the very few greatest; and only those who know his compositions well can realize what it must have meant to him to lay aside the pen."

"But whether tempted from within or without, Mengelberg resolutely turned aside from every purpose but one. He concentrated his superb gifts, his enormous strength, his exhaustless enthusiasm upon the single effort of developing symphonic art: building superlative orchestras, and making them play as no other man ever made orchestras play, as no other man ever dreamed they could play until Mengelberg proved it."

In a chapter entitled The Great Interpreter is an extended analysis of his technic. Here again is a chapter which cannot be quoted in full, and can most certainly not be paraphrased. In order to get any conception of the man's power, one must read it as it stands.

Mengelberg has toured with his own orchestra or as a guest conductor over most of the musical world. A "very drastically cut list" is given by our author as follows: "Petrograd, Moscow, Vienna, Berlin, Frankfurt, Hamburg, Leipzig, Cologne, and a score of other German cities; Geneva, Zurich, Lucerne, Rome, Milan, Naples, Turin, Bologna, Madrid, Barcelona, Paris, Brussels, Antwerp, The Hague, Amsterdam, and all Holland; London, Manchester, Liverpool, Bergen, New York, Philadelphia, Baltimore, Washington, Pittsburgh, Chicago, Detroit."

In a chapter entitled "Mengelberg and American Prestige" our author writes as follows:

"Against a background of nearly a century of praiseworthy effort, and of a recent spreading and improving orchestral activity over the entire country, there has been perfected in our chief city one of the two greatest symphonic bodies in existence. New York has become a world capital in the most sublime and immaterial of artistic manifestations."

"The emergence of this American city into her present position in this respect began nine years ago. . . . It was arranged that we should share the privilege of the directorship of Willem Mengelberg, a directorship which had made of the Concertgebouw Orchestra of Amsterdam the unquestioned first orchestra of the world. On Tuesday, January 11, 1921, Mengelberg made his first appearance as regular conductor of an American orchestra."

In this chapter are numerous quotations from New York critics, all of them laudatory and signed by well known names. Leonard Lieblich writes:

"Like the Dutch organization [the Concertgebouw Orchestra], which owes its exalted standing in the musical world to the training which it has had under the master-conductor, Mengelberg, the Philharmonic-Symphony is indebted to him for the quality of its performances. There is no question that since Mengelberg was intrusted with the guidance of New York's senior orchestra eight years ago, the standard of the organization has risen to a height which it never before approached, and that today

the Philharmonic is one of the premier orchestras of the world.

"Mengelberg's musicianship, personality and magnetism as a conductor are enthusiastically admired by American audiences. Adding to his remarkable capacity for drilling his players his live imagination and glowing temperament, he gives us concerts which live in our memory as unforgettable musical feasts."

The final paragraph in this chapter must also be quoted as giving the author's point of view:

"This control has changed the destiny of American prestige by giving us a share in the actual development of the symphonic epoch, that epoch which, on both sides of the sea, is Mengelberg's creation. Only a citizen of the world could create such an epoch, and Willem Mengelberg is truly such a citizen. While his own people naturally share him reluctantly, yet they wisely think and speak of him as 'like Rembrandt, one of the heroes of art, a genius at once Dutch and universal.'"

A chapter entitled "The Orchestral World" is devoted to a description of Mengelberg's artistic triumphs in Germany, Britain, France, Italy, Austria, Russia, Norway, Belgium, Spain and Switzerland, and includes many quotations from the press. The final chapter is devoted to a description of Mengelberg's home in Switzerland.

Minneapolis Notes

MINNEAPOLIS, MINN.—Minneapolis has not yet reached the point where the mere announcement of a concert will attract a crowd. The new concert experiment, called the Civic Concerts, has proved this. The Minneapolis Auditorium, which will seat about ten thousand persons, has been divided with a huge curtain, and these concerts are given in the balcony end where five thousand may be seated.

Efrem Zimbalist, violinist, was the first attraction on December 29, while on January 5 Sophie Braslau, contralto, was the soloist. The ability of these artists is known wherever music is known. Zimbalist, sincere, grave, earnest, performed a program containing such numbers as Brahms' Sonata in D minor, Mendelssohn's Concerto, the Suite Bizarre of Achorn, and performed them superbly. Sophie Braslau, dynamic vibrant, dramatic, sang a varied program which disclosed her many vocal riches,—but the audiences, though enthusiastic, were too small. The theater routine way of announcing attractions is not enough, Minneapolis needs a bit more wooing.

The eighth concert of the Minneapolis Symphony Orchestra, played in The Lyceum, December 27, was without soloist, and was somewhat festive in character; Humperdinck, Mozart, Grainger, Gershwin, Tschai-kowsky—certainly a gay time may be expected from such program-fellows as these. Mozart's Jupiter Symphony received a careful and sustained reading at the hands of Henri Verbruggen. The English Dance for orchestra and organ by Grainger was not impressive at its first Minneapolis hearing, but Gershwin's An American in Paris evoked unusual enthusiasm. The orchestra revealed an aptitude for the modern steps of Terpsichore, not entirely in keeping with the classical idiom, and apparently enjoyed the rhythmic trip to the French capitol. The 1812 overture of Tschai-kowsky we escaped,—Russia and Christmas did not seem sympathetic enough to compel listening. Mr. Verbruggen is doing his utmost to make his programs attractive, and deserves hearty commendation for the many new compositions heard, and for their sympathetic interpretation. E. G. K.

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The Messiah Beautifully Given in Kansas City

Bethany Choral Society's Performance,
Under Direction of Dr. Brase, Spon-
sored by Chamber of Commerce

KANSAS CITY, Mo.—Before a record crowd, the Bethany Choral Society sang Handel's Messiah in the large convention hall on December 15. A large chorus of 550 voices was arranged in fan shape at the north end of the hall, with the orchestra in the foreground. The conductor was Dr. Hagbard Brase. The concert was sponsored by the Kansas City Chamber of Commerce, and the success of the event was underwritten by Kansas City citizens, who pledged themselves to \$7,500 in payment of the expenses. The soloists were Mrs. George Cowden, soprano; Mrs. Raymond Havens, contralto; Stuart Wilson, tenor; and David Grosch, baritone. Speaking of the performance in general, the Kansas City Star stated:

"In the hands of the ordinary director, the Messiah may be stiff and unlovely. Hastily prepared concerts always are superficial, even perfunctory. While Dr. Hagbard Brase, of the Lindsborg chorus, observes certain broad traditions, he builds upon them the monumental structure of his own conception of the work, a conception that is both religious and musical.

"Last night his beat was alive, changeful and expressive. As the singers stood up to sing the first chorus, And the Glory of the Lord Shall be Revealed, the beat of the conductor, his every movement, to which they had grown accustomed in smaller quarters, took on new significance that was the incarnate spirit of the music. Responding to it with a freedom corresponding to the wide spaces of Convention hall, the choir sang with a round, soaring, vital tone, brilliant in forte passages, finely shaded and often tender.

"The choir is more like an orchestra than it used to be, which means it employs a wider color palette in its singing, covers a longer emotional range. Not only was The Glory of the Lord revealed in the opening chorus, but the glory of expressing to a new set of listeners the inspiration that came to Georg Frederick Handel 200 years ago.

"When the great Hallelujah was reached—that enormous climax of the second part of the oratorio—the audience, on its feet, obviously was living every moment of the music. Those familiar with the work have heard it sung many times almost without change of tempo and perhaps a bit heavily. Last night when the sopranos went to the final King of Kings and Lord of Lords, the quickened rhythms carried the whole ensemble to a speed that left the listener breathless. Out of it emerged a rhythm that called for exactly the right number of Hallelujahs and made inevitable the majestic pause before the end."

The Kansas City Times commented: "Yesterday's performance of the Messiah was even finer, more inspired, than the one Saturday night. Encouraged by the close attention paid by Saturday night's audience and the universal comment on the beauty and seeming brevity of the work, Dr. Brase reinstated the chorus, King of Glory, which had been cut out Saturday night. It was sung splendidly, its rich fugal passages, great chords in winging flights, describing the strength, the might of the Lord. 'The Lord mighty in battle,' sang the voices with the force of conviction, 'the Lord strong and mighty'—'Lift up your heads, O ye Gates, and the King of Glory shall come in.'

"It wasn't merely a concert. It was the story of Christ's passion. His triumph over the flesh, His resurrection and redemption of the world."

Gertrude Wieder Scores in Aida

The Pennsylvania Opera Company was scheduled for a performance of Aida in Macon, Ga., when their contralto was taken ill. The manager telephoned to New York and persuaded Gertrude Wieder to leave her Thanksgiving dinner, which she was enjoying with her family, and take the next train for Macon.

She sang Amneris without a rehearsal on November 30 and achieved a really remarkable success. The Macon Telegraph says of her: "It was to the quick response of Gertrude Wieder, who left her Thanksgiving dinner upon the urgent call of the Pennsylvania Company that Macon had the pleasure of listening to the opera Aida. But it was not until the last act, when Amneris (Wieder) was alone, that the full beauty of her voice came across the footlights. For this scene alone, she was worth hearing."

The Macon Constitution states: "In the case of Miss Wieder, who came to Macon especially to fill this one part, the writer for one who had nothing to bank on except her splendid reputation. It took only half a second after she began to sing to change the frown of doubt into a smile of pleasure, which thanks to a genuinely fine performance throughout, remained until the final curtain was rung down. To Gertrude Wieder belongs a large share of the credit for the suc-

cess of yesterday's Aida. It would be difficult to find a better Amneris. Vocally she is glorious, while histrionically she is exceptional. In bringing Miss Wieder to Macon to sing Amneris, the Pennsylvania Company paid one of its finest compliments to this city. In the minds of many present, Miss Wieder dominated the performance."

Miss Wieder is studying and coaching with Estelle Liebling.

Vienna

(Continued from page 6)

Music for Orchestra—an amusing work which stands half way between Stravinsky and Puccini. The closing number was Brahms' first symphony, which the Grosser Musikvereinssaal has heard from many a great conductor, and which this young Englishman led with a perfect knowledge of the classic style. Besides these the program included Beethoven's Triple Concerto, rarely played because of its difficulty, and still more rarely with such perfection as the Budapest Trio played it on this occasion. This organization (one of the best I have ever heard) made a deep impression a few days later in a concert of its own.

The dull weeks preceding Christmas, when the concert business is even poorer than during the rest of the year, brought us two "novelties" of a supposedly broad popular appeal. The first was a thing called Chromatophon, a sequel to Scriabin's Color Piano. It is of a later date but just as imperfect as the other attempts in this direction. The second was nothing more nor less than gramophone music with mysteriously lighted instruments serving as megaphones. No human beings were to be seen on the stage—and very few in the audience.

ALBERT SPALDING'S GROWING POPULARITY

Albert Spalding has been with us again, first as soloist with the Konzertverein, under Reichwein, and later in two recitals of his own. It is with pleasure that your correspondent records the constantly growing vogue of this splendid violinist in Vienna. Juan Manen, too, has returned, minus the romantically pale gipsy appearance of yore, but with a matured art.

Notwithstanding the unfavorable Sunday night, Manen drew a large-sized audience which adored his playing of his own G minor concerto and various smaller pieces. By way of a novelty, Manen brought us his own arrangement of a Beethoven Konzertstück in C major—supposedly a study for, and at all events closely related to, Beethoven's violin concerto in D major. Manen's own cadenzas bespoke not only his great violinistic accomplishments but also his command of Beethoven's musical idiom.

The French violinist, Lydie Demirgian, was a welcome newcomer who reaped an unusually great success. A feast for both the eye and ear, she came out with flying colors as soloist of the Oratorio Society under Nilius, playing Chausson's Poeme; a week later she demonstrated to a full hall her claim to a first position among the women violinists of our time.

HERMA MENTH'S SUCCESS

Also at the Oratorien Vereinigung, a new pianist, Melitta Ritscher Kaufer, made an auspicious Vienna debut. Debussy's Fantasy for Piano and Orchestra was her medium, and she played it with consummate art, hardly impaired by the pardonable nervousness of a first appearance. And while on the subject of woman pianists, let us mention, above all, Herma Menth, Viennese by birth and American by adoption. The writer heard her for the first time on this occasion, and was much impressed. Madame Menth's numerous Viennese friends crowded the hall.

New to Vienna, but with a personality that probably will have to be reckoned with, was Jesus Maria Sanroma, a pianist with a technique that apparently has no limits, and also with a rare musical depth. His program was that of an artist rather than virtuoso, while his performance had, above all, that personal magnetism that is so rare and precious. Whatever this young pianist does is so distinctly personal as to be convincing. His modern pieces (Schönberg and Krenek in particular) were demonstratively applauded.

PAUL BECHERT.

Another Success for Edward Johnson

From Halifax, Nova Scotia, comes another glowing report of Edward Johnson's success on his recent concert tour, this writer declaring that the tenor's recital there was far and away the best thing vocally that had been heard in Halifax for some time. "Mr. Johnson sang every note so perfectly that a choice could be made only between the compositions. It was a treat for Halifaxians to hear him, see him act, and realize what stage personality can be. The only thing I can say is that he had 'It.' He seemed to send electric currents all around the place. He sings, and the music comes streaming out without any effort; his low notes and middle range are as smooth, vibrant and full as his wonderful high notes."

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TONE-THINKING

By Frantz Proschowski

ARTICLE I

[Owing to the interest of MUSICAL COURIER readers in Frantz Proschowski's previous articles, he has written a new series, the first of which is published herein.—The Editor.]

The first essential in the art of singing is to realize the limit of one's absolute knowledge, and not to mistake the unknown for the known. This statement must never be overlooked by anyone desirous of carrying his philosophy into unexplored regions.



FRANTZ PROSCHOWSKI

Diversity of opinion frequently denotes lack of understanding, and as no problem admits of more differences of opinion than that of singing, it goes without saying that there is less understanding of this subject than of any other branch of art. Differences of phrasing may be excused, but one indisputable principle must be universally understood and recognized.

We may objectively accept the voice itself as a gift of nature, a property of the world belonging to man, but the knowledge of the voice can come directly only through a deeper understanding of the inherent facts. Voice is a medium through which the mind and intellect are expressed and is dependent upon the senses for its complete unfolding. Since the sense of hearing is instrumental in judging sound, voice, or tone, we may conclude that "tone-thinking," the art of hearing and thinking tone, is indisputably the fundamental principle of singing.

What the senses perceive takes thought

form in our minds, and these thoughts are then expressed in words. The forms, or vowels, present the most important factor in singing. My reason for so emphasizing the expression "tone-thinking" based on vowels is that it establishes definitely an absolute basic factor upon which the art of singing can be achieved. This theory is then equally applicable to the children in our schools and to the most finished artists before the public.

By "tone-thinking" (derived through correct analysis of vowel form) we control breathing, intonation, musical and dramatic interpretation, and diction, all of which are built upon indisputable vowels universal in all languages. Tone-thinking accurately developed makes the voice the servant of the mind, while, under other circumstances, the reverse is often the case.

Perfect sound-form, perfect vowels, are as definitely distinguishable to the ear as is correct pictorial form to the eye. Different vowels are the result of changes in the physical adjustment of the vocal organs; consequently it follows that the hearing, recognition, and judgment of the exactness of vowels make up the most important principle in all knowledge pertaining to the use of the voice. I will go further and state that an absolutely pure vowel cannot be produced with breath-wasting tone. Voice produced by means of a tone texture *not* wasting breath must therefore be the first essential in establishing breath control. Breath control achieved by hearing perfect tone and not by conscious thinking of muscle, placement permits a free, spontaneous interpretation of text and music and furthermore is not governed by the idea of an imaginary point of so-called breath support when actually this is not physiologically possible.

Since tone is breath converted into sound through a physical and mechanical action controlled by the mind, and is for the ear only, then only through correct hearing of tone can we obtain perfect, spontaneous breath control. Those who hear tone correctly will have ample breath, resulting in singing which is untiring and self-supporting. Since tone controls breath, breathing exercises when used must be "coupled" with singing and controlled through listening to the tone itself. The essential in everything pertaining to breathing is the recognition of tone texture which does not waste breath.

An interesting example of a wrong concept of breathing was presented to me recently by a well-known singer who maintained that a knowledge of breathing must also denote a knowledge of singing. He demonstrated for me chest dimensions, expanding and contracting powers, etc.—to

prove his contention. Finally he sang for me. A certain phrase intended to be sung in one breath required his breathing three times. I was then induced to demonstrate my method of eliminating self-conscious breathing by singing on pure vowels. After a few attempts the singer quite easily corrected his error, thus proving the truth of my contention and recording his changed belief that "he who knows how to sing also knows how to breathe," instead of that "he who knows how to breathe knows how to sing." This demonstrated the fact that the physical part of singing is greatly over-estimated. The mind must predominate, thereby enabling one to sing long and difficult phrases in one breath and without effort.

[Article II, "Breathing," will be published in next week's issue.]

Thomas Pleases the Tired Business Man

Feeling that the Tired Business Man has been too long a somnolent part of concert audiences, John Charles Thomas, baritone, recently embarked on a worthy pioneer effort to save this valuable section of the concert-going public from going entirely to seed.

Realizing that enough is enough, Mr. Thomas, when preparing his first New York program of the season, confined the serious part of art to his first two groups, which were generously compiled. Then, after the intermission, and before the T. B. M. could doze away on his second lap (used in its racing sense) Mr. Thomas presented for his third group, *Vodvil*, a satirical cycle by a young American, Harvey Enders.

Primarily destined to "wake him that sleepeth," *Vodvil* is an ingenious bit of musical composition. Had it been otherwise, Mr. Thomas would never have considered it, for he is artist first and humanist afterwards.

The skit was written especially for Mr. Thomas. It begins with apologies to Leoncavallo, in the spirit of the Prologue from *Pagliacci*, and is followed by such highlights as the prima-donna, the black-face comedian, the hooper, etc., not forgetting the Harmony Sisters.

The applause which greeted the "final curtain" of *Vodvil* was not confined to the sheltered palms of the Tired Business Men in the audience. Musicians, even who live for art alone, with just a wee bit of personal craving thrown in to keep them earth-bound, were observed to laugh uproariously and clap laboriously (the serious side of their art often keeps the musician from this infantile expression of pleasure).

Revolutionary as it may sound, there was ocular evidence of seven critics with smiles on their face—three of them from the evening papers (though what this has to do with the subject will never be clear without some psycho-analytical delving).

All in all, John Charles Thomas was a howling success in *Vodvil*, a satirical sketch by Harvey Enders.

Verdi Club Morning Musicales

Florence Foster Jenkins, founder and president of the Verdi Club, was welcomed by a large audience at the Hotel Plaza, January 8, and promptly gave her New Year's greetings to all present, alluding also to the enjoyable Blue Bird Ball at the Hotel Roosevelt and the Supper Dance at the Ritz-Carlton. She reminded members that the annual dues include six concerts and a ball and made a plea for new members. Mrs. John McClure Chase, chairman of the coming annual opera, ball and pageant, March 19, told of the very attractive plans and mention was also made of the coming Italian Philanthropic Fund ball of February 22. She also introduced the following distinguished guests of honor: Martha Attwood, Metropolitan Opera Company; Mabelle Sayle, sculptor; Mrs. Charles W. Beardsley, president, Contemporary Club; Mr. and Mrs. Louis Dornay; Mr. and Mrs. Pasquale Amato; Mrs. Katherine Martin, president of Ariadne; Mrs. James Henry Parker, Regent Daughters of the Confederacy; Mrs. James Sherwood Hyatt, president of Athens; Alessandro Alberini; Paola Berizzi, Italian Welfare League, and Ruby Rees Naisawald, founder, The Indian Society.

Thalia Sabanieva, soprano, and Pompilio Malatesta, bass, both from the Metropolitan Opera Company, with Mildred Dilling, harpist, furnished a very enjoyable program of modern music. Miss Sabanieva's brilliant and high voice brought her encores after her Russian aria and French song. Mr. Malatesta needs the stage and action for his basso-buffo parlando singing, and was most successful in *Un fuoco in Solito* (Don

Pasquale) followed by another buffo-air, both with lively action. The nature music such as *The Spring* (Tournier) and *The Hunter* (Grovelez) especially showed the tasteful playing and finished technic of Miss Dilling, whose golden harp also brought out a Bach *Loure* and Haydn *Menuet* in fine fashion. Mesdames Beatrice Raphael and Harrison Irvine played the expressive accompaniments with sympathy and ability.

Magda Tagliafero's European Successes

PARIS.—Magda Tagliafero, brilliant young Brazilian pianist, is rapidly advancing to the front rank of Europe's most successful concert artists. Paris has known and admired her for several years as an ardent exponent of French modern music; it was in recognition of her merits on behalf of the French composers that the government bestowed upon her the much-coveted red ribbon of the Legion d'Honneur.

Only during the last few months, however, has Tagliafero begun to extend her professional activities to the non-French countries of Europe. Her appearance at the Salzburg Festival with the Vienna Philharmonic, Hans Knappertsbusch, the Munich general musical director, conducting—marked her first central European appearance. The results were amazing. She was immediately engaged to appear under Knappertsbusch at Munich next fall; Georg Szell, the Prague general musical director (soon to be heard, incidentally, at the head of the St. Louis Orchestra in America) happened to be in the audience, and at once engaged Tagliafero for his Prague concerts; the Tonkünstler society of Vienna immediately signed Tagliafero to play the Schumann Concerto under Hermann Abendroth; Bucharest extended her an invitation to play under George Georgescu and Budapest invited the Brazilian artist to appear in the all-star series of piano recitals, which includes, beside Tagliafero, concerts by Rachmaninoff, Horowitz, Dohnanyi and Bartok.

The success which Tagliafero made in these central European countries can best be gauged by the facts that the press, both in Vienna and Budapest, ranked her "equal to the great Teresa Careño," and that she has been re-engaged both for Vienna and Budapest, in which latter city she will play with the Philharmonic under Bruno Walter.

Holland is Tagliafero's latest conquest. Her debut in Amsterdam and the Hague so kindled the enthusiasm of the critical Dutch writers and audiences that immediate return engagements were offered throughout Holland. Next summer she will appear in Scheveningen with the orchestra and in the autumn with the Concertgebouw Orchestra in Amsterdam and the Hague, as well as in recitals in fifteen Dutch cities.

Tagliafero recently toured Southern France, and on December 12 gave her annual Paris recital at the Salle Gaveau, which is invariably one of the great artistic and social events of the Paris season. The hall was crowded, and the many musicians in the audience joined in the enthusiastic applause.


Leila Hearne Cannes Heard at Musicales

Mme. Leila Hearne Cannes, pianist, accompanist and coach, was heard at a musicale given by Mrs. Ada Heinemann, violinist, at her home in East Elmhurst, N. Y., on January 5.

Mme. Cannes opened the program with a Bach prelude, which was followed by the Barcarolle in A minor (Rubinstein) and MacDowell's Concert Etude. All were played in a manner characteristic of Mme. Cannes' excellent technic and won the applause of all present.

Other artists heard on the program were Helen Heinemann, dramatic soprano from La Scala, who included in her program an aria from *Cavalleria Rusticana* and several numbers by Grieg and Nevin, revealing a voice of unusual clarity and great range; Letitia Seagroatt, talented sixteen-year-old girl, who played Chopin's Scherzo in B minor in delightful style; Winifred Carroll, coloratura soprano, who sang several numbers and displayed a voice of much color and unusual control. The Bayshore Quartette, of which Mme. Heinemann is a member, presented a delightful program and won much applause.

One of Mme. Cannes' recent engagements included an appearance over station W E A F, when she played the Tchaikovsky Meditation, the Chopin Scherzo, and Henselt's Bird Study.



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	{ Part 2 5:30 P. M. to 7:30 P. M.

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PRESS COMMENTS

FOLLOWING CHICAGO DÉBUT OF FREDERIC BAER

BARITONE

TRIBUNE, DEC. 23, 1929

One of the soloists displayed unusual gifts for oratorio singing. This was Frederic Baer of New York, a baritone who had not been heard here before. His voice has both the power and the quality to make him a distinctive figure in any performance. Again the dramatic quality in Handel's music became evident as Mr. Baer swept through the part of the aria that contains the words, "For He is like a refiner's fire"; again the English language became a tongue in which to take pride. Mr. Baer would seem destined to develop a considerable reputation.

At the same time, there was other excellent solo singing by

EDWARD MOORE.

EVENING AMERICAN, DEC. 23, 1929

cal value and dynamic contrast. The soloists are all well known, but the bass-baritone, Frederic Baer belongs in a niche of his own. He hails from the East, but bestows that he possesses one of the finest voices I have heard in a long time and understands the art of oratorio singing in much the same way as did the lamented Arthur Middleton. His recitative and aria, "For Behold Darkness Shall Cover the Earth and the People That Walked in Darkness," were therefore examples of exemplary interpretation and vocal delivery.

soprano, is a fam

HERMAN DEVRIES.

HERALD & EXAMINER, DEC. 23, 1929

artists of the Civic Opera set the highest possible vocal standards, and only one of the soloists who assisted this able chorus demonstrated the possession of extraordinary gifts and attainments.

This was the baritone, Frederic Baer, who has a voice of ample power, a style that has authority as well as tradition to commend it, and who can make of this noble but too familiar music something vital and personal. He is the most significant newcomer to be heard in oratorio in several seasons and his success with the public was impressive.

The soprano, Elise

GLENN DILLARD GUNN.

RE-ENGAGED FOR "ELIJAH"—APRIL 23, 1930.

DAILY NEWS, DEC. 23, 1929

tenor, and Frederic Baer, barytone; and, standing forth quite cut of the ordinary as to voice, intonation and enunciation, was Mr. Baer. Not so well known as the other soloists, he is more than their peer. A natural, resonant and widely ranged voice, which also can negotiate the florid sections of his music with ease and flexibility, a stage manner that is pleasant and musical intuition are all points which lead one to expect that this singer will soon become one of our favorite artists. He deserved much praise for his excellent work.

MAURICE ROSENFELD.



EVENING POST, DEC. 23, 1929

Frederic Baer sang the recitative and air for bass and immediately established himself as an oratorio singer of quality. He created an atmosphere. There was driving force back of the words. They meant something to him, and he had both the voice and technical skill to bring out their power. A voice of the barytone timbre, even and resonant thruout its range, with good low notes and dominating volume for the upper tones. A real singer; very glad to make his acquaintance.

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A REVIEW OF THE CHICAGO MUSICAL COLLEGE SUMMER MASTER SCHOOL CATALOG

The catalog of the summer master school of the Chicago Musical College is another important document issued by that serious and up to date institution so well managed by its president, Carl D. Kinsey, and his associates, Rudolph Ganz, director; Leon Sametini, vice president; Edythe Kinsey, sec-

ling, Frantz Proschowski, Francesca Proschowski, Graham Reed, and Isaac Van Grove in the voice department; in violin: Max Fischel, Maurice Goldblatt, Ray Huntington, Victor Kuzdo, Leon Sametini, Michel Wilkomirski; in church and concert organ, Charles H. Demorest; in the violoncello,



(Right) Carl D. Kinsey, President of the Chicago Musical College.

(Left) Rudolph Ganz, Director of the Chicago Musical College.



retary, and Wesley LaViolette, assistant director.

The Chicago Musical College, which was founded in 1867, is a member of the National Association of Schools of Music and is nationally and state accredited.

Its faculty is a formidable one, listing some two hundred teachers, several of whom are internationally known, and many have made themselves prominent in the middle west. The list of the regular members of the faculty and guest teachers, teaching in the summer master school of 1930, cannot be published in full in this review, yet it seems advisable to mention such names as Vera Kaplun Aronson, Maurice Aronson, Viola Cole-Audet, Moissaye Boguslawski, Lillian Boguslawski, Gordon Campbell, Julia Lois-Carruthers, Edward Collins, Percy Grainger, Max Kramm, Mollie Margolies, Alexander Raab, and Andre Skalski, in the piano department; Aurelia Arimondi, Herman Devries, Rose Lutiger Gannon, Richard Hageman, Mabel Sharp Herdien, Estelle Lieb-

Ennio Bolognini, Goldie Gross; in the theory department, Dr. Wesley LaViolette; in the opera class, Herman Devries and Isaac Van Grove; in the liturgical music, Father Finn; in public school music, W. Otto Miessner and Hobart Sommers; in the school band masters' course, Capt. A. R. Gish; in the school of the theater, Walton W. Pyre.

FREE SCHOLARSHIPS

In order to encourage talented students a number of the teachers in the Summer Master School offer free scholarships after a competitive examination. Scholarships will be available with the following teachers:

Percy Grainger, Alexander Raab, Edward Collins, Moissaye Boguslawski, Andre Skalski, Frantz Proschowski, Richard Hageman, Estelle Liebling, Isaac Van Grove, Leon Sametini, Herman Devries, Victor Kuzdo, Max Fischel and Charles Demorest.

Applicants entering the contests for these scholarships should apply early for the rules and regulations concerning the competition. Only fifty applications will be accepted for

each teacher. For the scholarship application blanks as well as for the dates of the contests, prospective applicants should communicate with the registrar of the school at 70 East Van Buren St., Chicago.

The catalog also gives information as to the artist recitals to be given during the summer master school at Central Theater, which is located in the Chicago Musical College Building.

Perusing the catalog further we notice interesting articles regarding the Chicago Musical College building, its library and study rooms, its \$200,000 student loan fund, its student dormitory, the requirements for degrees, the Chicago Musical College Symphony Orchestra and interesting biographies of the various teachers.

BIG ENROLLMENT FORESEEN

With such a list of teachers as those secured by the Chicago Musical College, the enrollment, no doubt, will be very large and as the time of several of the teachers is now booked practically solid, prospective summer students should communicate with the management as soon as possible in order not to be disappointed.

The catalog of the Chicago Musical College is of such magnitude that in this short review many subjects have been left untouched, many courses being unmentioned because of the fact that since every subject pertaining to music is taught at the Chicago Musical College, it seems advisable to omit the courses to give space to information that may prove especially valuable to those who have not as yet received the catalog.

To resume: the Chicago Musical College has gone far toward making its Summer Master School of 1930 a record breaking one in the number of excellent teachers engaged and of subjects of study to be offered its large clientele. The college is continually forging ahead, and both president Kinsey and director Ganz, being men of great vision, are adding several new departments, such as courses in radio broadcasting, acoustics of music, academic subjects, technic of the baton, which make a school like the Chicago Musical College ahead of its days in musical instruction.

Fay Foster Pupil's Success

When Helen Hammond was graduated from Ogontz and left for her home in Ft. Worth, Tex., her last words to Fay Foster, with whom she had been studying singing and costume work, were, "I am going to give a costume recital at home, and, if it is a success, I am coming straight up to

New York to study with you another year."

Miss Hammond gave the recital. It was a success, so great a one, in fact, that it completely ruined Miss Hammond's plan of coming to New York to continue her studies. The Ft. Worth Conservatory of Music liked her work so well that it immediately made her an offer to join its forces as teacher in her special line. This position she has occupied during the past season to the entire satisfaction of the conservatory.

German Opera Makes Fine Impression

That the German Grand Opera Company made an excellent impression upon music lovers of Washington, D. C., during its recent season there is evident from the excellent notices which appeared in the press. The Washington Evening Star critic declared that the company undoubtedly gave one of the best performances of Walküre ever given in Washington, and the Post stated that the letter perfect familiarity of the cast with the opera score and libretto was a real joy.

"Just a year ago," commented the critic of the Washington Times, "the German Opera Company came to Washington on its first American tour. Last night (January 6) the company returned to Poli's Theater to inaugurate its second visit to this country. . . . With the rise of the curtain upon this favorite of the Nibelungen cycle, an inspiring revelation was beheld. In the year that has elapsed, the company has developed from a provincial band of super voices to an operatic organization that well might cause a flurry among heretofore unrivaled institutions. Impresario S. Hurok merits distinct praise for his efforts to achieve this perfection.

Praise for Knoch

Ernest Knoch, conductor of the German Grand Opera Company, now on tour, received unusual praise from the Philadelphia critics when the company opened in that city on January 13 with Walküre. Said the Inquirer: "And the incandescent inspiration of the occasion was undoubtedly due in large measure to the superlative conducting of Ernest Knoch, who gave such pace, power and poignancy to the performance that the usual adjectives are idle in attempts to convey the quality of searching artistry and masterful musicianship which distinguished him throughout, again demonstrating the overwhelmingly obvious fact that he occupies a position all his own among Wagnerian conductors of the day."

MUNICH FESTIVALS



INTERIOR VIEW OF THE PRINCE REGENT THEATRE

1930

OF THE BAVARIAN
STATE THEATRES

JULY 21st
to
SEPTEMBER 1st



INTERIOR VIEW OF THE RESIDENCE THEATRE

RICHARD WAGNER:

The Mastersingers of Nuremberg July 21, Aug. 1, 18, 25
Lohengrin July 28, Aug. 21
Parsifal July 26, Aug. 4, 16, 23
The Ring of the Nibelungs Aug. 7, 9, 11, 14
The Flying Dutchman July 24, Aug. 19

W. A. MOZART:

The Marriage of Figaro July 22, Aug. 2, 12, 24
The Magic Flute July 29, Aug. 13, 22
Così fan tutte July 25, Aug. 8
The Abduction from the Seraglio Aug. 5
Don Giovanni July 31, Aug. 15

RICHARD STRAUSS:

Der Rosenkavalier Aug. 30, Sept. 1st

HANS PFITZNER:

Palestrina Aug. 28, 31

Conductors: HANS KNAPPERTSBUSCH, KARL ELMENDORFF, PAUL SCHMITZ

Guest Conductors: RICHARD STRAUSS, HANS PFITZNER, EGON POLLACK, LEO BLECH

SEATS FOR THE WAGNER, STRAUSS AND PFITZNER PERFORMANCES, FROM 10 TO 25 MARKS
FOR THE MOZART PERFORMANCES, FROM 6 TO 25 MARKS

Information may be obtained and seats reserved at the Amtliches Bayerisches Reisebureau, 16 Promenadeplatz, Munich.—Cook's Offices throughout the World—The American Express Company—The Amerop Travel Service, 524 Fifth Avenue, New York—European Festivals Assn., 119 West 57th Street (Suite 1017), New York and 15 Boulevard des Italiens (Suite 601-602), Paris.

EDWARD JOHNSON

HIS 1930 RE-ENTRY WITH THE METROPOLITAN OPERA COMPANY

"One of the most significant and virile creations of his entire repertoire."—N. Y. Eve. World, Jan. 11, 1930

"Carried conviction from beginning to end."—W. J. Henderson, N. Y. Sun, Jan. 11, 1930

"Completely satisfying in every respect."—N. Y. Eve. Post, Jan. 11, 1930

Evening Post
SATURDAY, JANUARY 11, 1930
NEW YORK HERALD TRIBUNE

Johnson Sings 'Johnson' Role At Metropolitan

Canadian Scores in the First Appearance of Season in 'Girl of the Golden West'

Jeritza Has Title Part in American Opera at Casino of 'Marriage of Figaro'

Edward Johnson returned to the Metropolitan Opera House for the first time in this country another season last night, singing for the first time in "The Girl of the Golden West," and gave a performance which was completely satisfying in every respect. He was in fine voice and sang with the part of the cowboy formerly given over to Italian singers. Jeritza and Tibbetta shone also, so the performance was an excellent one in all respects.

SUN, SATURDAY, JANUARY 11, 1930

Johnson in 'Girl of Go'

Sings Role of Redeemed Outlaw in Puccini Opera at the Metropolitan.

Puccini's opera "The Girl of the Golden West" completed its round of subscription performances at the Metropolitan Opera House last evening. There was an added interest in this presentation of the work in the reentry of Edward Johnson, who had not been heard before in the course of the season and who sang the role of Mr. Johnson of Sacramento for the first time here. It was not, however, the first time he had impersonated the redeemed outlaw. He had sung the part some years ago in Vienna when he was Edouardo Giovanni. His assumption of the character met with great favor last night.

He was in excellent voice and sang the music with abandon and a passionate utterance which carried conviction with it from the beginning to the end. He looked well and in good with his broad flapping chaps. He made a romantic and winning figure of the hunted man and co-operated with Mme. Jeritza in some highly effective episodes. The opera as a whole, has been well given in the Metropolitan revival, but at no previous time with quite such force and picturesqueness as last evening. The audience, which packed the theater, was very demonstrative.

W. J. HENDERSON.

MORNING TELEGRAPH
SATURDAY, JANUARY 12, 1930
Charles D. Isaacson

Where "Norma" had been sung in the afternoon, "The Girl of the Golden West" was the stirring drama of the evening, made particularly interesting through the interpretation of Edward Johnson, Anglo-Canadian, as the John-son story. This interpreter has no ability to catch the atmosphere of a different period. Ed-ward Johnson knows the wild West. He knows the untrained mountain men in the costume of the cowboy, and sang in lusty and stirring voice. His entrance and effort in the role of Minnie, she has refined and made more intense and more dramatic than the previous season. M-

THE NEW YORK TIMES.

SATURDAY, JANUARY 11, 1930

Edward Johnson's return to the Metropolitan marked the season's sixth performance of Puccini's "Girl of the Golden West" last night, with the uncommon coincidence of a man singing his own namesake on the stage. The popular Canadian tenor wore a complete Western cowboy outfit as Ramerrez, or "Dick" Johnson of the Belasco gold miners' story. Always a romantic actor, he was in capital voice and warmly applauded in a role he had sung in Italy.

URDAY, JANUARY 11, 1930
EVENING WORLD.

"LA Fanciulla DEL WEST"

Edward Johnson, who made his first appearance as the doughty hero of Puccini's "Girl of the Golden West" at the Metropolitan last night, was physically so much better suited to the role of the American bandit than Mr. Martinelli, his predecessor in the part that the entire opera gained in plausibility and realism. He threw himself into the portrayal with an intensity that resulted in one of the most significant and virile creations of his entire repertoire.

NEW YORK AMERICAN.
SATURDAY, JANUARY 11, 1930

Under the circumstances, there could not be "too much" of Johnson at the Metropolitan Opera House. Which means that Edward Johnson, one of the most delightful members of Mr. Gatti's professional family, made his professional debut as Johnson in the performance of "The Girl of the Golden West" last evening. Despite the fact that twenty-four hours earlier he suffered from throat trouble, he sang with rare artistry and made the role a very real characterization. Those accoutrements of the "wild and woolly"—chaps, sombrero, etc.—he wore as if to the manner born.

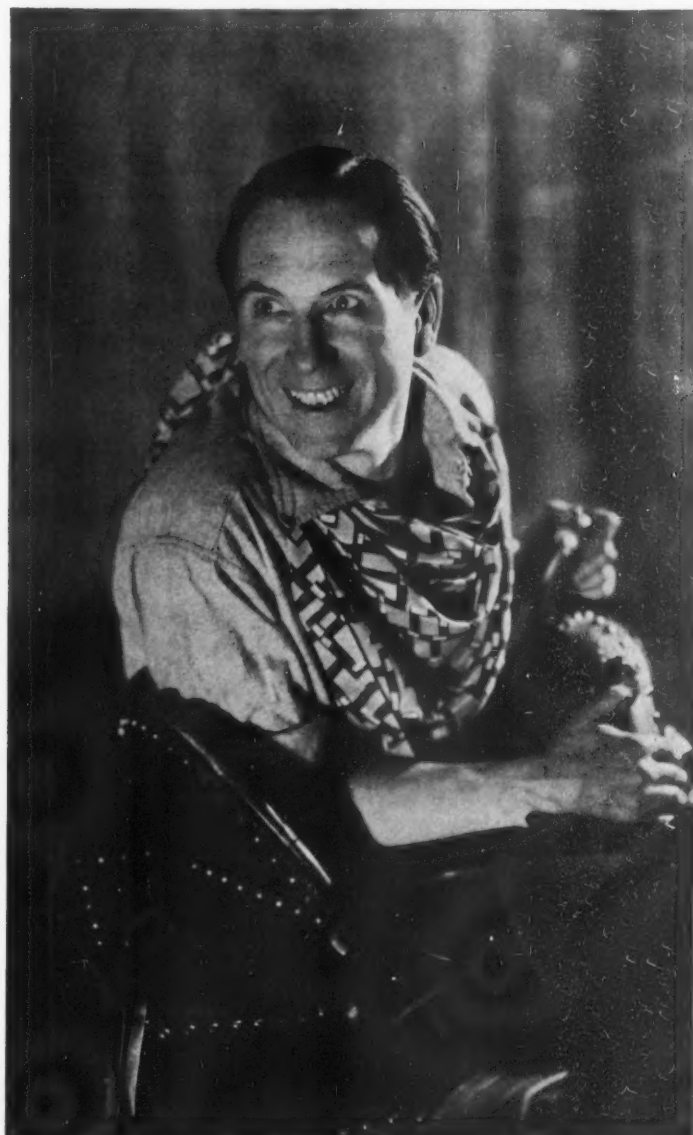


Photo © Carlo Edwards, N. Y.

NEW YORK CONCERTS

JANUARY 13

Harry Fratkin

With Vera Giles at the piano, Harry Fratkin, violinist, gave a well attended recital in the Engineering Auditorium, features including his own tone-poem, *L'ame Perdue* (MS.) and two new violin pieces by Boris Levenson. The tone-poem might be called semi-modernistic, and follows the poem of that name by Elias Gartner. Distant low-toned church bell, nearer chimes (imitated on the piano) and much minor music are in this unusual work, which brought the young composer many recalls. An Original Russian Melody had a first performance, composer Levenson witnessing its success from the audience; the same may be said of his *Caprice Russe*, a manuscript dedicated to Mr. Fratkin. These works contain nobility of melody, Bach-like sequences, double stopping, with vigor and brilliance; the composer rose in his seat to acknowledge the strong applause. Dohnanyi's sonata in D has many beautiful moments, and was capably played by both artists, Miss Giles proving a worthy coadjutor to the violinist. The difficult Goldmark concerto, full of singing tones, religious atmosphere and brilliant passages, was especially well played. A Chopin nocturne, and Gustav Saenger's Improvisation, D minor, closed the program; the latter work has been played by Borisoff and other violinists and invariably makes effect.

Marjorie Truelove and Allison MacKown

In the afternoon a good sized audience gathered to hear a joint recital of Marjorie Truelove, pianist, and Allison MacKown, cellist. The program began with a Sonata for cello and piano by Sammartini, which received an interesting interpretation at the hands of these two artists. Then came the Beethoven Sonata, Opus 110, for piano alone played by Miss Truelove. A fine tone, good technique, and the handling of difficult passages with charming grace were always in evidence. Other piano solos were: *The Island Spell*, John Ireland; *Poeme*, Opus 32, No. 1, and *Poeme*, Opus 32, No. 2, Scriabine;

Forlane and Rigaudon by Ravel. The cellist's numbers were: Sonata for cello and piano, Debussy; *Berceuse*, Rimsky-Korsakoff; *Cache-Cache*, Bazelaire; *Neige*, Boulnois; and the Hungarian Rhapsody of Popper. He, too, played with marked style and taste; his tone was rich and pure and his control of the instrument exceptional. Howard Hanson, composer of *Lux Aeternus* (first performance) presided at the piano for this number, which was played by Mr. MacKown. Not alone is Miss Truelove a splendid concert artist, but she also proved to be a capable accompanist to Mr. MacKown. Encores by both recitalists prolonged the program.

JANUARY 14

Cora Quast

In the evening, a large attendance gathered at Engineering Auditorium, to hear Cora Quast's New York recital. Her program consisted of songs in French, German, English and Italian, and offered enough variety to allow the singer to demonstrate her versatility in style. Miss Quast has a rich contralto voice of ample volume and wide range, which she uses with intelligence at all times. Her diction was clear and distinct and her interpretations interesting. She was enthusiastically received and encores were demanded and given. Mr. Hunt provided excellent accompaniments at the piano.

Philadelphia Orchestra

The evening at Carnegie Hall was dedicated to the Philadelphia Orchestra, under its guest conductor, Ossip Gabrilowitsch. The program consisting of classic and modern works, included: the Schubert Rosamunde overture and the Unfinished Symphony; Wetzler's Symphonic Dance in Basque Style from the opera, *The Basque Venus*; Strauss' Serenade for Wind Instruments and the Brahms Academic Festival Overture.

Mr. Gabrilowitsch's reading of the Unfinished Symphony was notable for its simplicity, tenderness and eloquence. Likewise, the Rosamunde was given with much feeling. The Strauss serenade, according to the program

notes, was written by the composer when he was seventeen years old, and "put him on the tonal map." It is scored for two flutes, two oboes, two clarinets, two bassoons, one double bassoon and four horns. The work has very attractive moments but towards the end it grew somewhat monotonous.

The Wetzler piece was last performed by the Philharmonic under Toscanini. Previously it had been played by the Chicago Symphony and by Mr. Gabrilowitsch with the Detroit Symphony. It received a brilliant performance.

American Orchestral Society

A concert was given by the American Orchestral Society on Tuesday afternoon at Carnegie Hall, the portion of the program which was heard by this reviewer being conducted by Leon Barzin. The orchestra played the overture to *Der Freischütz*, Mozart's symphony No. 35 in D major, Glazounoff's concerto in A minor for violin, the soloist being Mischa Mischakoff, and Triana from *Iberia* by Albeniz, orchestrated by Arbos.

The writer can speak for the last two numbers. The concerto was splendidly played, and Mr. Mischakoff received an ovation which was thoroughly well deserved. His tone was excellent, his rhythms sharp, his intonation perfect, and withal his musical realization of the work outstanding and impressive. The concerto is interesting music, effectively orchestrated, and the American players handled the score with a balance that was more than commendable.

These young people also played the difficult and complex score of Triana with astonishing beauty. There is nothing simple or easy or obvious about the instrumentation that Arbos has written for this music, and it is surprising, to say the least, that this student orchestra is able so effectively to interpret a colorful musical palette of this sort. Mr. Barzin conducts excellently, and should step into a responsible position before long.

The Kedroff Quartet

The Kedroff Quartet, that especially brilliant star among singing units, appeared at

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Town Hall on Tuesday for their only recital of the season. A select audience, frequently voicing approval, demanded repetitions and encores in addition to the printed program.

The opening numbers were three Psalms and the Credo from the Byzantine Liturgy, the latter set to music by N. Kedroff. Four folksongs followed, these in turn preceding a series of "art songs" by Cui, Glazounow and Tchaikowsky. The last division returned to the folk melody and included several harmonizations by the competent Mr. Kedroff. The songs comprising this section were selected from five Provinces, no doubt for the purpose of comparison, though their own intrinsic charm, as well as the manner in which they were presented, is sufficient to retain them in one's memory without recourse to musical analysis.

Within the scope of these four voices there flows a most unusual vein of color. The volume is ample and even. The fact that the singers leave no feeling of monotony, despite the tendency of nearly all simple tunes to this end, is in itself an asset of great value.

JANUARY 15

Marion Kerby and John Niles

Marion Kerby, contralto, and John Niles, tenor, and also the accompanist, gave their first New York recital at the Barbizon in the evening. They are specialists in Negro spirituals, as well as mountain ballads, street cries, monologues and, in fact, anything that has to do with the musical expression of the Negro and the southern backwoodsman. Their program was filled with the unusual, the colorful and the intimate. Many of the numbers are the creations of the two singers in that they have collected and arranged them for presentation. Their work is truly perfection to those who know and understand the mental state, the peculiarities and (Continued on page 20)

Enthusiastic reception by the English Press of Arnold Bax's new Sonata for Two Pianos specially written for and dedicated to

ETHEL
BARTLETT

and

RAE
ROBERTSON



TIMES:—

The work is concise, but its well-knit strength has not involved any loss in poetical quality. The slow movement is an interlude of great beauty between the vigorous opening and the invigorating finale. The performance by Ethel Bartlett and Rae Robertson was wholly admirable and showed the work to the best advantage.

TELEGRAPH:—

Remarkable music . . . a rich and lovely work, with a tang of acidity here and there that is the true Bax flavor. The playing was brilliant.

DAILY MAIL:—

A fine addition to the repertory for two pianos; the slow movement in particular exploits with beautiful effect the sonorous possibilities of the two instruments. The performance showed once more to what perfection Ethel Bartlett and Rae Robertson have brought the art of duet-playing.

MANCHESTER GUARDIAN:—

A fine work . . . Bax exploits the medium admirably. There is something original and at the same time final about this sonata. The work was superbly played.

The First American Appearance of the Season took place at Town Hall, New York, on January 23rd

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A new marvel. Sensational bravura.

—N. Y. World

Emotional expression, beauty and color.

—N. Y. Times

Aristocracy of style.

—N. Y. Sun

Effects absolutely fascinating. Extraordinary organization.

—N. Y. Telegram

A new and charming art form.

—Chicago Eve. American

Revived some entrancing music.

—Chicago Daily Tribune

The very soul of rhythm.

—Boston Eve. Transcript

Played with amazing legato.

—Boston Traveler

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Photo by Nikolas Muray
FEPE AGUILAR

Instrumental Ensemble of Spanish Lutes Originated by The Aguilars

SENSATIONAL AMERICAN DEBUT, NOV. 11, 1929

A NEW MARVEL. The finesse of the Aguilars is astonishing to the point of unbelief. Rhythm of the fatalistic, inevitable kind that seems to be the birthright of true art. Sensational bravura appropriate to the character of the music. I should advise you not to miss them.
—Samuel Chotzinoff (N. Y. World)

A distinguished audience. A very sensitive and eloquent ensemble. Beauty that lingered after the music had ceased to sound. Emotional expression, rich in beauty and color. It has been some time since an ensemble organization of such unique character and capacities has visited this city.
—Olin Downes (N. Y. Times)

Command the applause of discriminating audience. Received into the affections of music lovers. Possess aristocracy of style.
—W. J. Henderson (N. Y. Sun)

Delighted an audience which filled the hall and stirred it to repeated salvos of applause. Effects absolutely fascinating. An altogether extraordinary organization.
—Pitts Sanborn (N. Y. Telegram)

They have revived some entrancing music; they forthwith become one of the charming organizations of the world. And what they can do to recent Spanish music can only be equalled by La Argentina with her castanets. In quality, the nearest approach to the lute is the mandolin, but the lute is considerably richer, fuller, and more varied.
—Edward Moore (Chicago Daily Tribune)

The Aguilar Lute Quartet made known a new and charming art form. Their skill is evidence of serious musicianly qualities; they play very artistically, phrase with delicacy and refinement.
—Herman Devries (Chicago Evening American)

The very soul of rhythm they possess. From such rhythmic playing there are many who have much to learn. There was a surprise in Albinez' "Cordoba." Dreamy, ethereal, tenuous; with harmonies of colors wondrously subtle came this music. The Aguilars, with their muted lutes, simulated a sustained sonority which instruments with bow-drawn tones must surely envy them. Thus variously have the Aguilars widened the musical horizon of many of us.
—Boston Evening Transcript

Ensemble playing of the most finished sort. In the haunting and sorrowful "Cordoba" by Albenez, there was a subtlety and shading no other instruments could have achieved. Artists to their fingertips, which accounts for the perfection of their music, its charming originality, its surprising tone development. There were times when the group played with such an amazing legato that one might think a cello was somewhere in the background.
—Boston Traveler

A PILGRIMAGE TO MANY LANDS

Conducting Classes in Effa Ellis Perfield Music Teaching System on a Round-the-World Tour

By Adelia I. Morgan.

Turning some pages in retrospection, it is springtime in Los Angeles, though in this land of sunshine and flowers this season of the year is scarcely to be distinguished from the preceding months. Interurbans and mo-

skill in the arts, including music, drama, all the forms of fine and applied arts, as well as dancing.

One novel and interesting feature of these contests is the development of the harmonica

sunshine" from stray fleecy clouds come down. Up Nuuanu Valley at twilight is heard the plaintive vesper song of the tree shells. As darkness deepens, perchance, that marvelous night-blooming cereus hedge, unique in the world, may send out its myriads of snowy blooms. The flowering trees to lovely hanging gardens are transformed, and the royal palms, catching the softly diffused moonlight, give back a sheen of lustrous satin. Often a lunar rainbow completes the magical picture.

My summer courses of Perfield work at the Conservatory of Hawaii in Honolulu brought teachers and children—American, Japanese, Chinese and Hawaiian.

The beauty of the island in June is unsurpassed. Here one may always be comfortably cool in the shade. Among the impressions, musical and otherwise, of this



HER FIRST CLASS IN EGYPT. children of the Y.M.C.A. workers and professors of the American University in Cairo under Miss Morgan's direction.

were garlanded with fragrant leis—the alluring charm of languorous native melodies in such a setting; and the hula as danced



SUMMER CLASS AT THE CONSERVATORY OF HAWAII IN HONOLULU. This photograph was taken in the conservatory grounds. Back row, left to right: Miss Morgan, Marion Lloyd-Jones, Miram Wiehe and Mrs. Esther Harris.

tors, those swift shuttles which are weaving so gay a fabric of life, are bringing music lovers by the thousands to the symphonies in the beautiful new Masonic Temple, and to concert and opera in Hollywood Bowl, returning with other throngs to various delights al fresco. This is the season of completing the annual work of the California Eisteddfod Association. Everywhere bands of more or less confident young people are met on their way to the district contests, where, in friendly combat, they match their

as a solo instrument; also in quartet and band combinations, a type of musical expression which here is bringing joy to ever-increasing numbers. Closing a season of Perfield classes for teachers and pupils in Greater Los Angeles, Hawaii is next visited.

'Tis June in Honolulu. Every shower tree is rose, golden or crimson, while each "rainbow" shower glows in tints of yellow, pink and white. The sea is an unbelievable sapphire with streaks of jade, colors ever shifting, while occasional drops of "liquid



WITH A GROUP OF HER EGYPTIAN TEACHERS in "Hcbara" and "Burko." The star indicates Miss Morgan.

delightful summer, were those gained when an Hawaiian princess entertained a visiting royal couple—a weird, ancient oli chanted by the aged chanter of King Kalakaua, a welcome to these guests of honor, as arriving through an avenue of flaming torches, they

that night was only poetry of motion. The spirit of Old Hawaii still lives in our tropical isles in the Pacific.

In early September, to the strains of Aloha Oa from the shore, we sailed away into (Continued on page 35)

EASTMAN SCHOOL *of* MUSIC *of* THE UNIVERSITY *of* ROCHESTER

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EASTMAN SCHOOL OF MUSIC

ROCHESTER, N. Y.

LILIAN

STILES-ALLEN

**"ONE OF THE BEST
SOPRANOS IN THE LAND."**

—*London Daily News.*

"WORTH GOING FAR TO HEAR."

—*Glasgow Herald.*

"ONE OF OUR BEST SINGERS TO-DAY."

—*London Daily Telegram.*

"A PARTICULARLY GIFTED SOPRANO."

—*Western Mail.*

**"ONE OF THE BEST ENGLISH
SINGERS OF WAGNERIAN MUSIC."**

—*London Daily News.*



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**SKILLED INTERPRETER
OF
WAGNERIAN MUSIC . . . AND ORATORIO**

ORCHESTRAL CONCERT AT THE QUEEN'S HALL

Miss Stiles-Allen sang the final scene with all the right inflections of the Wagnerian style.
—*The London Morning Post.*

Stiles-Allen sang with feeling and great power of tone. She is undoubtedly one of the best English concert singers of Wagner music.
—*The London Daily News.*

Miss Stiles-Allen sang excerpts from Isolde's and Brynnhilde's music beautifully, and with unflinching musical tone.
—*The London Daily Mail.*

Stiles-Allen was the vocalist, singing with splendid purity of tone and power that was never the result of forcing.
—*The London Evening Standard.*

The soloist, Miss Stiles-Allen—surely one of the best sopranos in the land—was in good form, and, all told, the festival was one of the most inspiring of the whole series.
—*The London Morning Post.*

In two instances they were interpreted by Stiles-Allen, a particularly gifted soprano, whose lyrical voice is notable for its sweetness and warmth of feeling. These qualities enabled her to give full expression to the three charming Strauss solos, "Wiegenlied," "Morgen" and "Schlechtes Wetter." Her dramatic rendering of "Isolde's Narration," from Wagner's "Tristan and Isolde," was also a splendid artistic accomplishment.
—*Western Mail.*

Miss Stiles-Allen had the finest voice. She is, from the point of view of sheer opulence, one of our best singers to-day.
—*The London Daily Telegraph.*

IN THE FLYING DUTCHMAN

Miss Stiles-Allen (as Senta) was always able to soar over the fullest brass effects. She was very sure of herself, too, and gave one a feeling of confidence.
—*The Glasgow Bulletin.*

Miss Stiles-Allen may be congratulated on a fine performance from the point of view of vocal technic. She always sang in tune, and her voice, whether in loud or soft passages, rang as clear at the end as the beginning.
—*The Glasgow Morning Post.*

As the heroine, Senta, Miss Stiles-Allen was convincingly good in dramatic perception. Her singing was on a high level all through, but especially notable was her reading of Senta's Ballad. The steady and pure timbre of her voice in this number was a feature of the performance, while in the concerted items she was equally satisfactory.
—*The Glasgow Morning Post.*

HIAWATHA WITH SIR HENRY WOOD

Miss Stiles-Allen sang with a ripe musical culture; her upper notes, especially in the "Spring" solo, had a warm, caressing charm.
—*Manchester Guardian.*

IN HERCULES WITH BEECHAM

This superb part was sung by Miss Stiles-Allen, who, to-day is probably our best oratorio soprano. She produces a beautifully even, unforced tone. She was happiest in the plaintive airs at the beginning, and she also sang the animated "Begone, my Fears," consummately.
—*The London Musical Times.*

Miss Stiles-Allen was the combination of dependability and brilliance we have learned to expect. Her beautiful liquid high notes grow more rather than less brilliant; there is beauty throughout her range, and her performance was one worthy of a great artist.
—*Huddersfield Times.*

The quartet was led by Lilian Stiles-Allen, who also sang some Bach, and who is, for sheer tone, one of our very finest singers.
—*The London Daily Mail.*

Two such voices as those of Miss Stiles-Allen and Muriel Brunskill one rarely hears. Miss Stiles-Allen is one of the few sopranos who can sing "Rejoice Greatly" without a shadow of apparent difficulty, and with a beauty of vocal quality that is sustained throughout. Her management of her breath is effortless, and she makes the trying florid division seem quite easy.
—*The Yorkshire Post.*

Outstanding among the soloists was Lilian Stiles-Allen, the London soprano, who truly has been described as "the incomparable singer of traditional Handel." She was ever at ease and her charming voice, flute-like in its purity, charmed the audience.
—*The Rawmarsh Express.*

The soprano numbers were a sheer flow of melody from the lips of Miss Stiles-Allen, whose performance, apart from being a memorable one, seemed absolutely effortless in the sense that she is a recognized "principal of principals" as far as "Messiah" is concerned. All her numbers were delightful, and "I Know that My Redeemer Liveth" was a rendering of sheer poetry in music.
—*The Rotherham News.*

Of the soloists, Miss Stiles-Allen, the soprano, was most satisfactory, singing with clear purity of tone and without any affectations. . . . "I Know that My Redeemer Liveth" was both expressive and beautifully vocalized, and was worth going far to hear.
—*The Glasgow Herald.*

Away from the heavy choruses there were moments of heavenly beauty in Miss Stiles-Allen's perfect Bach singing of the Laudamus Te.
—*The Cambria Daily Leader.*

ABOUT PRACTISING AT HOME



By

John Hutchins

Vocal
Diagnostician

[This is the fourth of a series of articles written by John Hutchins, one of New York's well known instructors.—Editor.]

There seems to be a great differentiation of opinion between teachers as to whether or not a beginner should vocalize alone while away from the studio. Some pupils are not permitted to sing at all except under the watchful eye of the instructor, while others are told to vocalize at home whenever they may so desire.

Temperamentally and physically each singer has an entirely individual make-up. It is extremely difficult, therefore, to prescribe any set rule that will prove applicable to the majority of cases. I am of the opinion, nevertheless, that generally speaking the beginner should commence some sort of practising at home immediately after the second lesson has been given.

The very first exercises should be of such a simple nature and so carefully explained by the teacher that they will not confuse the scholar. "I am afraid to vocalize at home," a student will say, "because I may not practise correctly, and will, perhaps, ruin my voice." The answer to this problem lies entirely with the master. It is my contention that, for the musically intelligent, a few rudimentary vocalizes can always be given without any fear of disastrous results. As a matter of fact, if these exercises are carefully explained before hand by the instructor, each practise period will be almost as valuable as a lesson period and the beginner will acquire a large measure of self-reliance.

"Know thyself" is an ancient adage. The pupils who take three to five lessons per week with a teacher, for some reason or other, do not seem to be able to sing well except at the studio with the instructor as a

necessary prop. Without self-analysis, many will fail in the quest of voice. Practising alone and studying one's own faults make one absolutely independent of the teacher when it comes time to sing.

Except in a very few rare cases, I feel that the maestro who insists that a student take one lesson every day is only doing so for the money involved. It is the teacher's business to arrange a systematic series of exercises that will develop the voice when the pupil practises alone. Also he must ascertain by investigation if the student is practising correctly. Let the pupil demonstrate exactly just how he executes each vocalize at home.

Personally, I like to think of myself as a guide for my scholars and not a "leaning post." I arrange the practise routine and the pupil executes it with only an occasional suggestion from myself. The present day student of singing is often confused by the elaborate and technical explanations of the teacher.

Boguslawski Delights Civic Music Audience

When Moissaye Boguslawski, pianist, played before the Civic Music Association at Danville, Va., on December 12, the writer for the Danville Register was most enthusiastic in his praise, stating that Boguslawski "gave his Danville audience a rich repertoire, brilliantly performed, in which all the resources of a masterful technic were displayed." The same reviewer also stated that "the size of the audience answered a question the Civic Music Association has faced: whether in-

dividual artists would prove as attractive to audiences here as the more varied instrumental concerts," and expressed the opinion that "Boguslawski's performance assured that the question has been permanently answered."

Margrethe Somme Soloist at Concert Conducted by Stassevitch

Margrethe Somme, noted Norwegian pianist, who will be heard as soloist with orchestra on January 31, in Carnegie Hall, Paul Stassevitch conducting, and whose career here and abroad has won for her many honors, miraculously escaped some years ago the destiny of a cripple. It is to a pianist, great in an earlier day as well as in our's, namely Alexander Siloti, that she owes the continuation of her musical career.

Upon the advice of Arthur Nikisch, who heard her as a child, Miss Somme had gone to Leipzig to continue her studies. After one year there, while home for the summer holidays, she crushed the little finger of her right hand so badly that doctors despaired at first of her early recovery and later of her regaining at any time the use of her finger. Her parents took her from specialist to specialist in Germany, and meanwhile her hand and then her arm were so badly affected that she had to have the whole arm in a plaster cast for six months. Practically crippled, she was advised to have an operation which, doctors promised, would at least restore the use of her arm, even though it would stiffen the finger so as to make impossible further piano playing.

One night a friend with whom Miss Somme was staying in Leipzig went to hear Siloti at the Gewandhaus, and after the concert met him at a home where a party was given in his honor. During the evening there was some talk of a pianist whose crippled hand had forced his retirement from the concert stage, and Mr. Siloti told how he himself had once been threatened, through over-straining, with the same disaster; whereupon Miss Somme's friend ventured to tell him of the talented young Norwegian girl whose plight was so serious.

The next morning, very early, Miss Somme was awakened by her friend who said: "Get up quickly. Siloti will be here. He says he must see you before he leaves this morning, and there is only a little time before his train goes." Very soon afterward Siloti arrived, "like a storm," as Miss Somme says, and asked her to play for him. Her arm was in a sling, but she took it out and played as best she could. Then Siloti carefully and rapidly outlined some simple, graded piano exercises for the cure of her finger and arm, saying, "If you had proved to be without talent, I should have said, 'What does a crippled finger matter? There is no need to go on playing.' But I find you should go on, and I can assure you that your recovery depends only upon how you use your hand again." Six months later Miss Somme was in complete control of her finger, hand and arm, and hard at work at her interrupted studies.

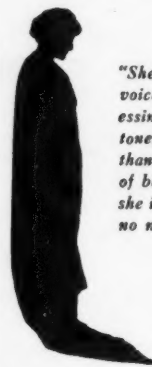
Expressing her devotion and gratitude to this celebrated musician, Miss Somme said: "What he did is so typically 'Siloti.' Who else but this great-hearted man would have gone out of his way to be of use to a student of whom he knew nothing?"

Later Miss Somme studied with Dohnanyi in Berlin and made her debut in Oslo, with tours following in Norway, Sweden, Denmark and Germany. Shortly after her arrival in New York, and her appearance in recital here and as soloist in Detroit under Gabrielowitsch, she married Paul Stassevitch and retired for a time to private life. Now she has entered again upon her public career, with concerts this fall in Europe. She is already engaged for an extensive tour early next season in the Scandinavian countries where she is, and has been since her debut, a favorite, eagerly welcomed, and much-loved pianist.

Eastman School Announces Summer Session

Summer session at the Eastman School of Music of the University of Rochester will be held this year from June 23 to July 26. It will be coincident with that of the University's College of Arts and Science, which will make it possible for students to take advantage of opportunity to combine music study with academic work. Raymond Wilson, assistant director of the Eastman School, will be director of its summer session, while registration will be in charge of A. H. Larson, secretary-registrar of the school.

In addition to class instruction, students also will be afforded opportunity for private study with faculty members. Courses previously offered and to be continued this summer are those in public school music methods, conducted by Charles H. Miller; in public school instrumental music, by Sherman Clute and Karl Van Hoesen; public school vocal music, by Frederick Haywood; appreciation of music, by Agnes Fryberger; piano repertoire, by Max Landow; piano methods, by George MacNabb; song inter-



"She was in excellent voice. There is a caressing sweetness to her tone, and she is more than a mere dispenser of beautiful sound, for she is an interpreter of no mean ability."

The New York Telegram said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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pretation, by Frederick Haywood; church organ playing and concert organ repertoire, by Harold Gleason, whose courses were omitted last summer because of his absence in Europe. Three new courses will be added this summer: a course in piano class methods, conducted by Hope Kammerer, of Toronto; in psychology of music, by Dr. William S. Larson, and in violin methods, by Samuel Belov. Other prominent musical experts will be engaged by the Eastman School for special course work at this session, their names and work to be announced later.

Claire Alcee Again Charms Syracuse

Claire Alcee already is a great favorite in Syracuse, and at her recent recital there before the Morning Musicals she still further intensified this warm admiration in which she is held, for she kept her audience in rapt attention throughout each number and won tumultuous applause. As stated in the Syracuse Journal, "Miss Alcee wields a musical wand of beautiful quality which compels sincere admiration."

"She possesses a charming lyric soprano voice, the range of which is especially beautiful in her upper register and there is practically no change in her smooth silver quality in passing from one register to another," said this critic. "Her singing is remarkable for its clarity of diction and intensity of sentiment in whatever she is at that moment vocalizing. Her art emanates from the heart as well as from the head and her meticulous phrasing leaves no doubt to the musicianship of this singer."

Annabel Buchanan Organist and Composer

Annabel Morris Buchanan gave a program of organ music for the Pulaski, Va., Music Study Club, at which time she featured numbers by Guilman, Noble, Russell, Wagner, Bach and others. Mrs. E. B. Lange sang a group of songs made up entirely of Mrs. Buchanan's compositions, and the Southwest Times in reviewing the concert said of the songs that they are such as to place Mrs. Buchanan among the foremost song writers of America. These songs—A May Madrigal, You Came Into My Life, and Wild Geese—are being featured by prominent artists on their programs.



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KOUSSEVITZKY writes:—"An admirable and very original Method."

HAROLD BAUER writes:—"I know of no work which has dealt with this subject in such an interesting and competent manner."

TOBIAS MATTHAY writes:—"I am delighted to be able fully to approve of all you say."

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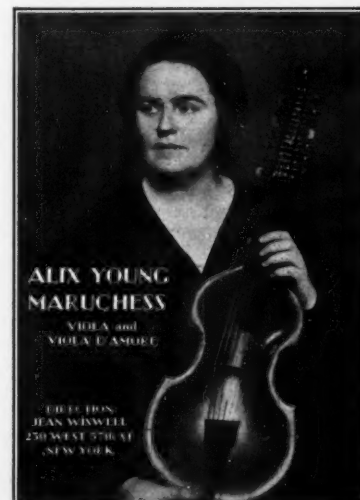
Miss Mackinnon will make her first LECTURE-TOUR in America this fall.

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Skilton's Suite Primeval Has Unique Concert Record

The Suite Primeval, by Charles Sanford Skilton, professor of music at the University of Kansas and composer of the well-known Indian Dances, is one of the few American

by the public schools of Cleveland and Detroit. Victor and Columbia records have been issued of the Sioux Flute Serenade and Gambling Song and new ones are in preparation.

Oscar Seagle Studio Notes

Wee Griffin this winter is a member of the Victor Herbert Opera Company at the Jolson Theatre. She has played a number of roles, among them being Jill in Babes in Toyland, for which she received a great deal of praise from the critics.

Geraldine Ayers has been singing leading mezzo roles with the American Opera Company. Ruth Peter has had great success in Italy where she has sung leading soprano roles in Venice and Bologna and was acclaimed both by the critics and the public of these cities.

Leonard Stokes, in addition to his regular radio work, has been soloist on several prominent hours, among the Libby and Fada hours. Francis Luther is one of the most popular radio singers on the air and is heard every week on a number of hours. Luther is an excellent musician as well as singer and has made some very delightful and unusual arrangements.

Every member of the well known Cavalier Quartet is a Seagle pupil. In addition to their regular hours, Leo O'Rourke, tenor, and John Seagle, baritone, have been guest soloists on other programs.

Hubert Hendrie and his wife, Dorothy Biese, J. B. Laster, Frank Hart and a trio of girls, Louise Kersh, Ocie Higgins and Elsie Zimmerman, are all becoming well known and much liked radio artists; the trio sang with success at three dinners given on the S. S. Leviathan, having been engaged by the U. S. Lines.

John Boles is by this time one of the most celebrated of the Seagle pupils; his beautiful tenor voice as well as his attractive personality are well known throughout the entire country.

Mr. Seagle spent the holidays at Olowan, his country place, at Schroon Lake, but returned after New Year's and reopened his studio in the Sherman Square Studios.

Baird a "Remarkable Feminine Pianist"

Although Martha Baird gave her Chicago recital at the Studebaker Theater on a Sunday when there were, to quote Herman Devries in the Chicago American, "a plethora

of pianists," this noted critic was of the opinion that Miss Baird's name came first because to him she was the crowning talent of the day.

"There are no half-measures to be taken in praise of this remarkable feminine pianist," said Mr. Devries, adding that she has 100 per cent of all the qualities, charms, profundities and technical requirements that go toward the making of a superb musician-artist, such as remarkable mechanical skill, lent only to interpret rather than used for self-exploitation, beautifully modulated tone, distinction, refinement and intelligence.

M. T. N. A. Convention

Music educators from all over the country gathered in Cincinnati for the 51st meeting



DR. HOWARD HANSON,
newly elected president of the Music
Teachers' National Association.

of the Music Teachers' National Association held Dec. 26, 27 and 28 at the Hotel Gibson. A complimentary concert by the Cincinnati Orchestra, under the direction of Vladi-

mer Bakaleinkoff, was the opening event of importance and a splendid program was given to the delegates and their friends. Other musical events of interest were the Heerman Trio (consisting of Emil Heerman, violin; Walter Heerman, cello, and Thomie Brewett Williams, piano); rendition of the Brahms quartet in A minor by the Cincinnati String Quartet (consisting of the following men, all members of the Symphony Orchestra: Raoul Berger, first violin; Mikhail Stolarewski, second violin; Vladimir Bakaleinkoff, viola, and Deesire Dancowski, cello), and thirty minutes of Christmas Carols put on by some 200 children from the schools of the city under the direction of Arthur Hartzel. Addresses and papers were given by the following: John L. Bratton, J. Harold Milligan, Alice Keith and Ella H. Mason of New York City; Dr. James L. Mursell, Appleton, Wis.; J. Lawrence Erb, New London, Conn.; William Arms Fisher, Boston, Mass.; Edith Rhett, Detroit, and Mrs. Blanche E. K. Evans, of Cincinnati.

At the annual banquet an inspiring address was given on What is Musical Inspiration, by Rabbi James G. Heller of Cincinnati. Stuart Wilson, baritone of London, sang a group of songs, and the RCA Theremin the new radio musical instrument which has caused so much discussion, was demonstrated by the inventor himself, Leon Theremin. The afternoon sessions of December 27 and 28 had to do with Class Piano Teaching and Radio in Music Education. The Cincinnati Conservatory of Music, through its president, Bertha Bauer, tendered a reception to the M. T. N. A. members and their friends.

The newly elected officers for the ensuing year are: Howard Hanson, Eastman School of Music, Rochester, N. Y., president; Russell V. Morgan, Cleveland, Ohio, vice president; D. M. Swarthout, University of Kansas, Lawrence, Kans., Secretary; Oscar Demmler, Pittsburgh, Pa., treasurer; Karl Gehrken, Oberlin, Ohio, editor. Three-year members of the executive committee are: C. Hugo Grimm, Cincinnati; Leo Miller, St. Louis; Peter W. Dykema, New York. One-year members of the executive committee are: Mrs. Crosby Adams, Montreat, N. C., and Ernest Kroeger, St. Louis.

St. Louis was chosen as the meeting place for 1930 and the dates set are December 29, 30 and 31. C. Hugo Grimm, chairman of the Cincinnati local committee, and Burnett C. Tuthill, acting as secretary, deserve great credit for the success of the meeting.

orchestral works which have been published in full score, parts and miniature score, and has the following concert record: two performances by the Boston Symphony Orchestra under Monteux and Koussevitski; several performances by the Minneapolis Symphony Orchestra under Oberholfer and Verbrugghen; several by the Detroit Symphony Orchestra; several by the Cleveland Symphony; by the New York Philharmonic, Chicago Symphony, San Francisco Symphony, New York Stadium, Los Angeles, Hollywood Bowl, Tri-City, and Nashville Symphony orchestras. It has been given radio performances by the National Broadcasting Company and by Roxy's Orchestra.

At least two numbers of the suite have been given at these concerts and in most cases the entire four. It has also been studied

CORA QUAST

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At Engineering Auditorium on the Evening of January 14th

"Cora Quast matched an attractive contralto voice with exceptional personal pulchritude. Her musical equipment was illustrated in an exacting aria by Handel; folk-songs and lieder by German composers; French airs by contemporary writers and songs in English by Grieg, Scott, Fogg and Griffes."

—New York American.

"Her personality, dignified ease of manner and modest earnestness lent appeal to her work. Her voice is rich, pure and well produced."

—Evening World.

"Miss Quast gave a varied and interesting program."

—New York Post.

"She displayed a voice of volume and variety of color."

—New York Times.

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NEW YORK CONCERTS

(Continued from page 14)

the abilities of the darky. Their pronunciation of the dialects is strictly correct. A great deal could be written concerning this very novel duo, but it is best summed up in a brief direction—hear them, understand them, and thrill to their music.

Schola Cantorum

At Carnegie Hall the Schola Cantorum, Hugh Ross, conducting, presented a recently discovered Requiem Mass in C minor, by Haydn. A large audience approved of the excellent performance of a work which will add nothing to the fame of Papa Haydn. Of course it is clean cut, skillfully made and pretty melodious, but it is just the type of thing that brought the opus numbers of the old composers up into the hundreds. Beside the mass the program offered a Pastoral by Bliss, Chorus No. 10, by Villa-Lobos, and Taillefer by Richard Strauss. Dan Gridley, tenor, Fraser Gange, baritone, and Devora Nadworney were excellent soloists and the sweet soprano voice of Master Edward Murch, soloist of Grace Church, was in grateful evidence during the evening.

Chamber Music Guild

Karl Lorenz conducted the first public concert of the Chamber Music Guild of New York, under the patronage of Mr. and Mrs. Max W. Stehr, at Town Hall, a large and very attentive audience enjoying part I, which consisted of Brahms' double concerto (violin and cello); fourteenth, fifteenth and sixteenth Century music by French, Italian and Spanish composers; but whether they enjoyed the modernistic pieces which followed is subject to question. The quaintness, humor and sweetly sympathetic strains of the early music, in which unusual stringed instruments were heard, (they were a pardessus de viole, viole d'amour, and viole de gambe) were excellently done and brought genuine applause. The name Adolph Weiss followed, with a manuscript sonata for flute and viola; note the combination. Supporting harmony was impossible in this work, in which the plaintive and protesting flute was balanced against the persistent tomfoolery of the viola. Francis Poulenc had a Rhapsodie Negre for strings, piano, and woodwind, a baritone voice off-stage intoning five monotonous tones, to a poem by Makoko Kangouro, in some foreign language, presumably Hawaiian. A repetition of the beautiful Mozart Serenade, D major, played at the invitation concert of November, showed this composer in the first flush of maturity (when he was twenty), and brought the evening to an enjoyable close. The next concert date is February 23, 3 p. m., when works by Bach, Krenek, Honegger and Borgstroem will be heard.

JANUARY 16

Plaza Artistic Mornings

Beniamino Gigli and Santa Biondo, tenor and soprano, participated in the last of the season's Plaza musicales which are given in the beautiful ball-room of that hotel.

Mr. Gigli opened with the ever grateful aria from L'Elisir d'amore and later gave the narrative from Lohengrin; also songs by Balfe, de Curtis and an aria from Don Giovanni. The tenor was in his usual fine fettle, time seems to have no limits for him or has he any exceptions; Gigli can sing any time.

He was in a happy mood, too, and radiated this to his audience who readily fell in tune with him.

Miss Biondo is a lovely looking creature and she has charm of manner to accompany this immediate charming impression. Her contributions were the rarely heard aria from Catalani's La Wally, Voi Che Sapete from The Marriage of Figaro, Ye Who Have Yearned Alone of Tschalkowsky and the delightful Swedish Folk Melody, When I Was Seventeen, arranged by Walter Kramer. Miss Biondo's singing is that of the young artist, but she has a naturally lovely voice, well rounded, evenly balanced and expressive. Her high register is especially pleasing and she sings without the least effort. She and Mr. Gigli gave a beautiful interpretation of the duet in the first act of Boheme as their closing selection. The singers were both warmly applauded by a very distinguished audience in which there were many musicians.

José Iturbi

Before a house of Paderewskian proportions, José Iturbi, the latest pianistic sensation, gave the last recital of this his first American tour, at Carnegie Hall in the afternoon. From his first appearance on the platform until the last note of his last encore had died away the brilliant, electrical, magnetic Spaniard held his audience entranced, cast a spell over his listeners such as it is given to but few artists to do. And this by virtue of no virtuoso tricks and exciting mannerisms. With Iturbi all is deep, sensitive musicianship expressed in the terms of pianism of the highest order; a truly great pianist, this dapper young Iberian, whose remarkable success is richly deserved.

To Beethoven's mighty Appassionata Sonata he brought a majesty and richness of tone, with a tenderness and charm that brought the stern masterpiece within the comprehension—and appreciation—of all. A feat which is all too rare. After a thunderous ovation and an intermission Iturbi embarked on the second half of his program, all the twelve Transcendental Etudes of Liszt, the mere playing of which at one sitting is a gigantic tour de force. His indefatigable arms and fingers maintained the high technical standard to the last, while his equally tireless brain weaved a wealth of fancy into each and every one of these so-called "etudes," which are in reality tone poems in Liszt's best manner. When this reviewer left the hall the pianist was still playing encores.

The impression one carries away from an Iturbi concert is that he has the secret of making "classical" music popular and popular music "classical." Yet he never deviates for a moment from the canons of correct musical taste and worthy musicianship. Indeed a rare artist!

Harrington Van Hoesen

A large audience filled Town Hall on Thursday evening to hear the young baritone, Harrington Van Hoesen, who had previously made an excellent impression here in recital. With Frank La Forge furnishing his masterly accompaniments, the artist delighted his hearers through the beauty of his voice and exceptional skill in interpretation.

The program opened with Handel and Brahms, given with polished style and a freedom of tone that at once made the audience

realize it was listening to a singer well above the average. With the Wolf group he increased this favorable impression. His diction was notable and his phrasing most commendable. Here the quality of his voice was warm and colorful; the contrasting moods of the songs were finely brought out. The audience, responding to the appeal of Mr. Van Hoesen, applauded him warmly and obliged him to give extra numbers. As a singer of French songs he also was successful, while his English group contained two "first time" La Forge songs, Far Away, which went extremely well, and Contemplation, also Chadwick's The Danza and Morgan's Robin Goodfellow.

The recital was a highly enjoyable one from every viewpoint. Mr. Van Hoesen's career bears watching.

Philharmonic-Symphony

Willem Mengelberg's devotion to the works of Mahler is too well known at this time to go into a detailed account of the famous Dutch conductor's merits in the interpretation of these compositions.

His reading of Lied von der Erde, with Margaret Matzenauer and Richard Crooks, on Thursday evening was memorable and again may be counted among his greatest achievements in this city. The performance was beyond criticism, the orchestra and conductor, as well as the soloists, being in perfect accord.

Mme. Matzenauer gave an eloquent musical account of her music, scoring high with the large audience. Richard Crooks may usually be depended upon for a finished performance. He lived up to his reputation and sang his solos with vocal beauty and a thorough understanding of the text.

There was a "first time anywhere" hearing of Bernard Wagenaar's Sinfonietta, characterized by a lightness of mood and considerable beauty in musical theme.

Institute of Musical Art

The twenty-fifth anniversary concert of the Institute of Musical Art was given in the school's auditorium before an assemblage of interested listeners. Dr. Frank Damrosch mingled among his many friends with a pleased expression on his face, and well he might have for it was a concert which reflected much credit on the standards which he has set for his students.

The instrumental works performed were the octet in E flat major, Opus. 20 by Mendelssohn and Brahms' piano quintet in F minor, Opus 34. The former was played by students of Sascha Jacobsen's ensemble class and the latter by members of the ensemble class of Samuel Gardner. Between these two works the Madrigal Choir of the Institute, under the direction of Margarete Dessoff, sang Brahms' Marienlieder.

There is no trace of the student in the performing of these young artists either instrumentally or vocally, in fact the finesse of the work was a quality which immediately struck this listener. The tempos were sure, the shadings and climaxes were definite, the pianissimos were especially effective.

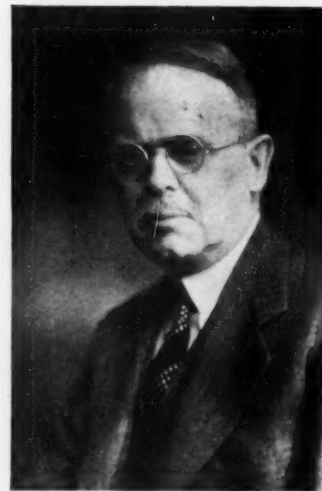
The choral sketches, which are very difficult ones, were beautifully sung; the tone quality was always mellow and the harmonic effects were meticulously carried out. These songs to Mary are very interesting and while there is nothing sombre about them, the stamp of Brahms is definitely on them.

JANUARY 17

Margaret Tilly

Margaret Tilly, a young pianist who hails from California, where she has earned a

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Herbert photo

GEORGE FISCHER

President of J. Fischer & Bro., New York.

favorable reputation, made her debut at Town Hall on Friday afternoon before a good sized audience who received her in a very cordial manner. Miss Tilly's program consisted of four preludes (Chopin), Air and Variations (Mozart), French Suite, No. 5 (Bach); Variations and Fugue on a Theme by Handel (Brahms); two etudes, op. 65, Scriabine and a Debussy group.

Miss Tilly revealed a serviceable technic, and a generally agreeable tone. She possesses fine musicianship and, as an interpreter, has considerable ability. With a charming stage presence, she also impressed one with her seriousness and simplicity.

Hans Lange String Quartet

The Hans Lange Quartet played at Carnegie Chamber Music Hall on Friday evening, assisted by Harry Cumpson who performed with Mr. Lange the Strauss sonata for violin and piano, op. 18, and with the strings, Dvorak's quartet for piano, violin, viola and cello. The other number on the program was Hindemith's quartet, op. 16.

The quartet consists of Hans Lange, first violin; Arthur Schuller, second violin; Zoltan Kurthy, viola and Percy Such, cello. The playing was excellent, and this organization is a welcome addition.

(Continued on page 21)

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WERNER JOSTEN

Press comments on his

ODE FOR ST. CECILIA'S DAY

Cantata for soli, chorus and orchestra, as played at the WORCESTER FESTIVAL, Oct. 2, 1929.

Olin Downes in N. Y. Times:

... The work as a whole thrills the listeners with passages that remain in the memory long after the last note has sounded. The setting of the opening stanza is one of these passages ... unfolds successive vistas of harmonies and of tone colors of voices and instruments which do indeed respond to the thought of Dryden's ode. In other hands this device might have become a piece of trifling pedantry. Mr. Josten's poetic spirit and integrity of his creative impulse turn the device into beauty and wonder ... admirable writing for voices and instruments ... we are listening to a composer of exceptional gifts ... This composer's spirit and musicality triumph, and often there is a harmonic "happencstance" and orchestral color which any modernist would have wished to indite.

G. SCHIRMER, INC., NEW YORK

JUNGLE

Symphonic poem, as played by the BOSTON SYMPHONY ORCHESTRA, Oct. 25-26, 1929.

Philip Hale in Boston Herald:

... he has written admirably to express in tones that program; ... the work is firmly knit, it has form and substance. Mr. Josten not only has musical ideas in plenty; he has imagination; he realizes in music what he saw in Rousseau's picture. No doubt the music is more picturesque, more impressive than the painting. From the beginning to the end there is the assurance of a savagery, a wildness in tones ... the work gives the impression that the melodic figures, the developments, the harmonic schemes, the contrasts,—note the haunting sensuality of the love episode—were all conceived as a whole ... The performance was a brilliant one.

NEW YORK CONCERTS

Koshetz-Medtner

Carnegie Hall was the scene of an interesting concert on Friday evening, when Nicholas Medtner, the Russian composer whose works have been heard here frequently, and Nina Koshetz, soprano, were heard in a joint recital. A large and enthusiastic audience found much to delight.

The program opened with Two Hymns in Praise of Toil, op. 49—(a) Before Work and (b) At the Anvil; Tragedie-Fragment, A minor, op. 7; Fairy Tales—(a) From the cycle dedicated to Simple Ivan and Cinderella, op. 51, No. 3, (b) March of the Paladin, op. 14 and (c) Dance, op. 48. These were interpreted by Mr. Medtner in a highly interesting manner. Later he was heard in his Sonate-Ballade, op. 27. The music showed a national tendency toward dark coloring and excessive feeling, but simply expressed. There was, however, in several a tediousness due to length.

Mme. Koshetz was heard in Six Songs in Russian, one of which, Serenade, in MS., is dedicated to her. A second group of Medtner's songs was equally well done and brought to a close a most enjoyable concert. These songs she sang with her usual vocal and interpretative skill.

JANUARY 18

Eleanor Spencer

An enthusiastic audience cheered the musical return of Eleanor Spencer, the American pianist, to her native land (where she had not been heard since 1927) when she gave a recital at Carnegie Hall last Saturday.

Miss Spencer has been touring Europe for several seasons past and the accounts of her successes were published in THE MUSICAL COURIER from time to time.

Last Saturday Miss Spencer revealed her talents in a program consisting of Nin arrangements of three short early Spanish sonatas by Mateo Albeniz, Cantallos, and Fehrer; Brahms' sonata, F minor, opus 5, Schumann's C major Fantasia, Pick-Mangiagalli's Danse d'Olaf, and Liszt's Polonaise in E major.

Miss Spencer achieved a fine display of pianistic and interpretative art in her presentation of the foregoing numbers. (The Brahms and Schumann music was in itself a towering test of the abilities of any player.) She approached her undertaking with matured musicianship, assured technic of finish and brilliancy, and a fine understanding of tone, pedalling, and the nuances of delivery.

A broad and dramatic style is perhaps Miss Spencer's outstanding trait, but she revealed also deep poetical sensibility in the slow movements of the Brahms and Schumann epical masterpieces, as well as grace and delicacy in such pieces as the Spanish sonatas and the concluding two compositions.

The Polonaise was done with rousing rhythmic propulsion and a furor of climax, which resulted in a demonstrative outburst of pleasure from the audience, which kept Miss Spencer busily furnishing encores until long after the close of her regular program.

Harold Samuel

There is no doubt that Harold Samuel's recital at Town Hall in the afternoon opened the gates to glistering fields for the many Bach enthusiasts who bade him welcome. The English pianist was in excellent form, which means that the interpretation and execution of the works he chose were well-nigh flawless.

Mr. Samuel's program contained the chromatic Fantasia and fugue, the English Suite in F major, six electives from the Well-Tempered Clavichord, an adagio, a Fantasia, and finally a fugue, also with a fantasia introduction. The second last selection was repeated, after a whirlwind of applause.

As in past seasons, Mr. Samuel's playing was marked by directness, and again his sensitiveness was equalled only by his complete absorption in his work. Mr. Samuel, in his playing, was entirely the counterpart of the master whose compositions he interpreted.

JANUARY 19

Hazel Harrison

Hazel Harrison, outstanding figure of the colored race, is a pianist of unusual qualities;

her recital at the International House proved this in pieces by Chopin, Liszt, and more especially in Color Impressions by the Hungarian, Laslo, which quite held her audience. Her most brilliant playing was in Balakireff's Oriental Fantasia. Miss Harrison is now on tour, covering points from Boston to Chicago.

Andres Segovia

Andres Segovia, the Spanish guitarist, gave his first New York recital of the season at Town Hall in the afternoon.

Judging by the compositions played on the guitar, there is not a wide field for the artist who would yield to the enchantment of this instrument, yet it seems safe to say that the area has become much larger since the advent of this Castilian wizard. Of the ten listed on Sunday, three were written for the guitar and dedicated to Mr. Segovia, four definitely written for other instruments, and the remainder doubtful. However, if there were any doubt as to the suitability of all of them, one had but to heed the deafening applause that followed each offering to be undeceived.

The program in this instance was notable chiefly for a suite from the pen of Federico Torraza (a Segovia dedication), another suite written for the lute by Silvius Leopold Weiss during the latter part of the 17th century, and the final absorbing group of typically Spanish melodies. But to single out any specific work in such a recital seems futile, because the infinite magic of the interpreter makes each one stand out as the bright particular gem of the moment. Mr. Segovia carries in his fingers the power to shade, to color and almost to think. At one moment there is the tone of a fretted contrivance; the next the harpsichord is present. Indeed, if genius stalks about in disguise, here surely is the unmasking. As previously stated, the approval of the audience was loud and insistent, and numerous and welcome extras resulted.

Valentina Aksarova

The excellent impression made by the Russian soprano, Valentina Aksarova, here last March was deepened at her recital in The Guild Theatre in the afternoon. The singer is an artist of exceptional attainment and much vocal allure. The program held numerous Russian songs, all of which were sung in just the right vein. French numbers included Roussel's Jazz at Night, a Latin's curious idea of America's musical idiom. In songs by Rachmaninoff, Glazounoff, and Medtner, an air from Tchaikovsky's Jeanne d'Arc and Rimsky-Korsakoff's Christmas Eve, Mme. Aksarova was uniformly effective, her pure-flowing, sympathetic voice and impassioned style winning her genuine admiration. That master accompanist, Walter Golde, did his usual best to enhance the recitalist's efforts.

Friends of Music

Last Sunday afternoon at Mecca Auditorium, the Friends of Music gave especial joy to the patrons of the association by presenting Harold Bauer in Brahms' D minor piano concerto.

The great pianist is unsurpassable in that prodigious composition, a veritable symphony for the solo instrument and the orchestra. Bauer brings to his interpretation all his long and intensive artistic experience, and all the mighty resources of his musical knowledge and his mastery of tone and technic on the keyboard. His playing was a soul satisfying boon to understanding listeners. As Artur Bodanzky conducted the orchestra, it goes without saying that the accord between that body and the piano was one of extremely high degree.

Mendelssohn's overture, Fingal's Cave, opened the program, and the closing numbers were Hugo Wolf's choral Morgenhymne and Der Feuerreiter, works not often heard here. The chorus gave a finely prepared and very effective account of the vocal score.

New York Chamber Music Society

Attentive, absorbed listeners are those at the concerts by the N. Y. Chamber Music Society at Hotel Plaza, under Carolyn Beebe's direction and cooperation as pianist. This attitude comes from the artistic performance, by specialists, of music of unusual nature. Features of the last concert were Mozart's quintet for piano and woodwind, humorous, dainty, melodious and refined throughout. Felix Weingartner, Edler zu Münzberg, best known in America as guest conductor of the Philharmonic concerts some years ago, a fellow-student of this writer at the Leipzig Conservatory, (and a puzzle to us, because he seemingly was accomplishing nothing), attracted the attention of Liszt in 1884; the old master brought about the performance of his opera, Sakuntala, at the Weimar Ducal opera house, and since then

(Continued on page 22)

MELNIKOFF

CAPTIVATES CHICAGO



Recital Civic Theatre—Sunday Afternoon, January 12, 1930.

"... his tone of winning, vibrant, beauty, his phrasing that of the aristocrat, as is his engaging, distinguished personality, his technic of irreproachable accuracy and virtuosity..."

By HERMAN DEVRIES, CHICAGO EVENING AMERICAN
Monday, January 13, 1930

"... Played with spirit and dash, with astonishing technical display..."

By MAURICE ROSENFELD, CHICAGO DAILY NEWS
Monday, January 13, 1930

"... His tone was both of good size and fine quality. He also showed a nice sense of musical line. It goes without saying that his technique was more than adequate..."

By HAZEL MOORE, CHICAGO DAILY TRIBUNE
Monday, January 13, 1930

Boston Recital: Jordan Hall—December 18, 1929.

"... He commands an excellent, at times beautiful tone..."

By WARREN STOREY SMITH, BOSTON POST
December 19, 1929

"... revealed a mastery of many branches of the varied and demanding techniques of left-hand and bow, and he produced some very beautiful tones..."

BOSTON HERALD, Dec. 19, 1929

"... His tone was at its best, rich, clear and warm. More than once he attained technical virtuosity of a high order in difficult passages..."

BOSTON GLOBE, Dec. 19, 1929

"... the possessor of an exemplary technique as well as a splendid tone... One might have been inclined to say that here was a young master on the threshold of a successful career..."

BOSTON TRANSCRIPT, Dec. 19, 1929

Reviews of Recent New York Recital.

"... the meeting of bow and strings brought forth a quality of rare charm and warmth..."

NEW YORK AMERICAN, Dec. 2, 1929

"... has unusual talent—an ingratiating tone, smooth and accurate technique and the requisite 'feel' for melodic progressions..."

NEW YORK MORNING WORLD, Dec. 2, 1929

"... Young violinist gives a pleasing Recital at Guild Theatre..."

NEW YORK TIMES, Dec. 2, 1929

Melnikoff will open his European tour with a London recital February 5th, followed by The Hague, February 14th; Berlin, February 17th; Vienna, February 22nd, and Paris, March 8th

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New York Concerts

(Continued from page 21)

his works have become well known. The Beebe's played his brilliant sextet for piano and string quintet, and brought out its many original and beautiful moments. John Beach's Enter Buffoon, manuscript (first performance) for the piano, strings, woodwind and horn, was frankly modernistic, with all that implies; another number of the same genre was a series of nature sketches by Griffes for a similar combination of instruments. Of special interest were three songs, one by Chausson, and two by the Americans Arthur Bergh and Walker Kramer, sung with piano and chamber music instruments, of which Bergh's work sounded fairly melodious, and Kramer's both melodious and rhythmic. The latter, in Handelian style, was especially well sung by Martha Attwood, who performed the feat of singing all three songs from memory. Both composers bowed acknowledgment from boxes. Much hearty applause, with recalls, punctuated the musical offerings and a collation followed.

Jerdone Bradford

Jerdone Bradford, contralto, gave a program of modern classics at the Civic Club in the afternoon, devoting her attention entirely to music by Wolf, Strauss and Brahms. She took the composers in the order named, and terminated her program effectively with eight Gipsy songs by Brahms. The Wolf numbers began with his Verborghenheit and ended with the brilliant Er ist's. There were five of these Wolf songs, all of them well known and displaying to advantage not only the genius of the composer but also the understanding and musicianship of the singer.

From the Strauss list of five numbers the most familiar was Morgen. As already stated the final group consisted of Brahms numbers. By special request, as an encore, Miss Bradford repeated Wolf's beautiful Gesang Weyla's.

This contralto is especially well equipped to present this type of program, having devoted much time and study to perfecting herself in the singing of German Lieder and in songs by classic and modern German composers. She has the faculty of entering wholeheartedly into the mood of the song she interprets, and her work always is marked by musicianship.

Carroll Hollister accompanied in a sympathetic manner and added to the artistic offering as a whole.

The Barbizon

Elise Eckert was the soloist in the American Artists' concert at The Barbizon last Sunday afternoon, this appearance also marking her recital debut in New York. The young pianist began her training at the age of four, under the tutelage of her mother. She is now studying with Katherine Bacon. In works of Chopin, Schubert-Liszt, Mendelssohn-Liszt, Friedman-Gartner and Moszkowski, she gave evidence of distinct talent and showed the results of careful training.

The Barbizon String Quartet assisted on the program, playing the Beethoven quartet in F minor, opus 95.

Philharmonic-Symphony

Any misgivings that Willem Mengelberg may have had as to the affection in which he is held by numerous music-lovers in this city were surely dispelled after the Philharmonic concerts of Sunday afternoon, his last for the current season. Mr. Mengelberg's appearance on the platform was signaled by a rising orchestra and tumultuous applause from the throng that filled Carnegie Hall. This applause was renewed after each piece, swelling to a veritable ovation at the close of the concert, the recalls mounting to eight before he was permitted to depart. That the sponsors of the orchestra concurred in this enthusiasm was evidenced by the presentation to the doughty little Dutch leader of a basket of flowers from the Executive

Committee and of a wreath from the Board of Directors.

Familiar items filled Mr. Mengelberg's list for this occasion—Strauss' always lyrical symphonic poem, Don Juan; the never-hackneyed prelude and Love-Death from Tristan; Liszt's resounding Les Preludes, and Mozart's lovely piano concerto in A major, with the thrice-admirable Harold Samuel as soloist. Again Mr. Samuel demonstrated his technical mastery, excellent command of touch and tone poetic feeling, and fine conception of musical design, and again his listeners rewarded him with the enthusiastic applause that he so richly merited.

Music at Saint Vincent's

Impressive musical ceremonies presided over by S. Constantino Yon took place at the Church of Saint Vincent Ferrer on January 12, when the students of Mount Saint Vincent gave their annual mass. The work selected for this auspicious occasion was the Missa Regina Pacis, an internationally favorite composition, written by Pietro Yon, brother of Constantino. It was this work, incidentally, which was recently given before a distinguished audience at Budapest on the occasion of the jubilee to the Pope, celebrated by the Royal Hungarian University.

Again the Mass made a deep impression, with the accompanying chorus of 500 students directed by Constantino Yon, who sat at the organ. Four hundred sopranos and one hundred altos, girl students of the college, dressed in caps and gowns, filed into the auditorium of the church to processional music sung by a chorus of men and boys. When seated, the Mass began showing to advantage the sonorous voice of the organ, a five manual instrument.

The development of a significant musical program with emphasis on musical education at the College of Mount Saint Vincent has attracted to the school musically ambitious students from all parts of America. According to Mr. Yon, it now ranks as the third college for girls in the United States.

Otto Luening Heard Over WOR

Otto Luening, composer and former head of the opera department at the Eastman School of Music, has been appearing over WOR as director of the Bamberger Little Symphony Orchestra, and that he has met with success is evident from some of the excellent comments to be found in radio departments of the press. Following one of Mr. Luening's recent appearances, a radio editor of the Daily News had this to say: "If you failed to get the Bamberger Symphony Orchestra hour at WOR you missed as good a concert as radio has offered in many weeks. We've seldom heard Debussy's Children's Corner Suite played with more delicacy and charm."

Mr. Luening also has presented excerpts from grand operas, as well as light operas, from the same station, and the response from the thousands of radio listeners indicates that a high class artistic program not only is thoroughly appreciated over the air but also that the radio audiences prefer that type of music. At one of these Bamberger Grand Opera Hours Mr. Luening presented the entire Garden Scene from Faust, with Mrs. S. Peebles, Mr. Townsley and Donald McGill as the soloists. The following day one of the dailies declared that "It was an hour which was exceptional for its artistry."

Rethberg Broadcasts

The superb voice of Elisabeth Rethberg was heard on the January 19 Atwater Kent program when she gave about as lovely a radio concert as could be hoped for. She opened with Schubert's Serenade and gave as the second selection the aria, Deh Vieni, from the Marriage of Figaro, disclosing a style and musicianship which should serve as a guiding light to all aspirants of the classics. Two English numbers, Hadley's The Time of Parting and Buchanan's In a Garden of Dreams, were sung with splendid diction and lovely tone, so lovely indeed that there is never a flaw to be found in Mme. Rethberg's tone production. The finale, which was the climax of her program, was

the Liebestod from Tristan, sung with a magnanimity of style and gorgeousness of voice.

Edward Kane, who won the first male prize in this year's Atwater Kent contest, sang three numbers and gave an excellent account of himself, demonstrating an even finer voice than when he sang for the auditions. There was more power and more brilliance, and the young artist should prove an asset to radio programs.

National Opera Club Meeting

A program of French and American music was presented at the January 9 meeting of the National Opera Club. The guests of honor were seated on the platform, and introduced by President von Klenner. They were: Mariska Aldrich, formerly Metropolitan and European grand operas; Elsa Stralia, formerly Covent Garden and European opera; Yvonne de Treville, formerly Brussels and Boston operas; Mme. Carlo Polifeme, president Le Lyceum; Mrs. John R. MacArthur, president, Thursday Musical Club; Rhea Silberta, composer and lecturer; Mme. Naardyn Lyska, chanteuse dramatique; Rafaelo Diaz, Metropolitan Opera Co.; M. Charles M. Courboin, celebrated organist; Hermine Hudon, director of music at Hunter College, and Cav. Carlo Polifeme, president, Debussy Club.

Mrs. MacArthur talked of the Manhattan Symphony Orchestra and Dr. Hadley, conductor; Charles M. Courboin, on organ music in Belgium and France, supplemented by Mr. Riesberg, who told of Courboin's "latest job", that of vice-president of the Welte-Tripp Organ Company. Dr. Fleck gave a very interesting talk about educating young students in music through making music a major subject in our higher schools; Baroness von Klenner alluded to the American composers, such as Ernest T. Carter, who had seen their operas produced abroad, and Conductor Isaac Van Grove gave a short talk on opera in English and the local production by the American Opera Company of Yolanda of Cyprus. Carolyn Gray of San Francisco sang three songs by Beach with success, adding The Year's at the Spring as encore; Netette Marchand sang French songs by modern Frenchmen in the vernacular, also adding an encore, and Maurice LaFarge, pianist-composer, played with beauty of touch pieces by Debussy, Mathe, Chopin and his own Valse Brillant. Elsa Fiedler was a capable accompanist. Chairman of reception and of artists were Mesdames Augustus Kieseles and Nathan Loth.

Debussy Club Musicale

Under the distinguished patronage of the Consul General of France, Monsieur Maxime Mongendre, the Debussy Club sponsored a musicale at the Pythian Temple on the evening of January 10. The artists presented were Nell Esslinger, Helen Schafmeister and Norman J. Carey, each of whom was heard in two groups of numbers. Miss Esslinger sang German and English songs, and displayed a contralto voice of fine quality as well as excellent musicianship. Her stage presence also was pleasing. Mr. Carey, well known for his many appearances over the radio, devoted his attention to songs in English and was enthusiastically received. He was accompanied by Lillian Fair.

The instrumentalist for the musicale was Helen Schafmeister, a sterling young pianist who played with artistic perception and feeling. She presented numbers by Debussy, Guirand, Ravel and Delibes-Dohnanyi, and created such an excellent impression that it was necessary to give several encores including Frank H. Grey's Gossamers (dedicated to Miss Schafmeister) and Times Square by Emerson Whithorne.

Jirina Braunova, the official accompanist of the Debussy Club, was at the piano for Miss Esslinger.

Hermine Hudon, president of the Debussy Club, announces that the next concert sponsored by her organization will be at the Pythian Temple on February 14. Mme. Hudon also states that the club is forming a choral and that any singers desirous of becoming members may apply for auditions.



GEORG KUGEL,

European manager, who was in New York for a few days, having arrived on the S.S. Munich, January 14, and was scheduled to return to Vienna on the S.S. Stuttgart on January 23.

Ten Thousand Hear Second Museum Concert Under Mannes

There were 10,000 people at the Metropolitan Museum of Art for the second symphony concert, on January 11, under David Mannes; and for this great audience Mr. Mannes revived the little-known symphony of Tchaikowsky, the second (Little Russia) which had not been heard in New York since 1925, and has been given very few performances in America. Beethoven's Egmont Overture opened the program, followed by the symphony. The second part included, after the Bach chorale, played by the brass choir to call the audience together from distant galleries where an opportunity for inspection had been offered by the fifteen-minute intermission, the Carneval Overture of Dvorak, the Adagio from the Bruch G minor violin concerto (the solo played by Michael Rosenker), the Strauss Blue Danube waltzes, Borodin's Steppes of Central Asia, and Siegfried's Rhine Journey from Götterdämmerung.

Helen Brett Writes Pamphlet on the Voice

Helen Brett, vocal teacher of New York, has written a pamphlet which she has entitled Are You Interested in Voice Culture? In it she gives her reasons why she thinks singers lose their voices. She also discusses the things which she considers essential for vocal perfection; the normal vocal instrument; the effect on the health of the exercises which she includes in her vocal method, and many other points of especial interest to those studying voice. The Helen Brett Vocal Method is taught by Miss Brett not only privately but also in class lessons and through a correspondence course.

Liebling Singers at Rubinstein Club

At the January 7 concert of the Rubinstein Club the following Liebling artists took part: Dorothea Manski, Dorothy Miller, Celia Branz, Lucy Monroe, Frances Sebel and Gertrude Wieder.

A program in costume of grand and comic opera selections was given to the evident pleasure of a distinguished audience.

Cortez New York Recital Postponed

Leonora Cortez will give her only New York recital this season on Sunday afternoon, February 16, in Town Hall, instead of February 2 at the Guild Theater as previously announced.



THE LOS ANGELES SYMPHONY ORCHESTRA,

whose series this season, under Dr. Artur Rodzinski, conductor (left, in center), is attracting much attention through the variety of the programs and the high standard the orchestra has set for itself. George Leslie Smith, manager of the orchestra, is pictured standing next to Dr. Rodzinski. (Photo by Weaver.)

Philadelphia Orchestra Offers Varied Fare

Lester Concert Ensemble Pleases—Fifth
Curtis Institute Faculty Concert Well
Attended—Horatio Connell Gives
Recital—Other News

PHILADELPHIA, PA.—One of the most enjoyable programs that have been heard in Philadelphia this season, was presented by Ossip Gabrilowitsch and the Philadelphia Orchestra for the concerts of January 17 and 18.

Weber's favorite Oberon overture received a splendid performance. Next came the Fifth Symphony of Beethoven, which continues to stir the music loving world after 123 years of popularity. Mr. Gabrilowitsch's interpretation of this work is well known, and needs little comment at this time. A remarkable clarity was noticeable throughout, from the main themes, to the most insignificant voices, and the applause of the audience at the close left no question as to its pleasure.

Following the intermission came Grieg's two lovely pieces for string orchestra, Heart Wounds and The Last Spring, both played with great beauty of tone.

Berlioz's Three Fragments from "The Damnation of Faust"—closed the program. They were beautifully performed. In the

Dance of the Sprites the work of the flutes was especially noteworthy. The dainty Dance of the Sylphes was exquisitely done by the strings. The Rakoczy March was stirring and inspiring as usual.

Mr. Gabrilowitsch was recalled numerous times and graciously shared the honors with the orchestra.

LESTER CONCERT ENSEMBLE

The Lester Concert Ensemble again appeared successfully in Philadelphia on January 17, this time under the auspices of the Women's Hospitality Committee of the Foreign Students, in the Auditorium of the University of Pennsylvania Y.M.C.A.

The program was interestingly arranged with special reference to the various nationalities which would be represented in the audience.

Josef Wissow, pianist, in his opening group included three numbers by Harl MacDonald, Mexican Rhapsodie, Dance (Hebrew) and Viennese Valse. All were interesting, well played, and well received.

Arvida Valdane, soprano, then sang four songs—English, Italian, American, and French, Love Has Eyes (Bishop), Sospiri miei (Bimboni), The Lotus (Douty), Les Regrets (Godard). Mme. Valdane sang splendidly and drew such applause that she was obliged to give an encore, which was the pleasing Creole Serenade, "Aye, Aye, Aye."

Jeno DeDonath, violinist, then appeared in three numbers, Rigaudon by Rameau (French), Menuette by Bach (German) and Tamborin by Gossec (French). Dr. Donath's intelligent musicianship was evident in every note and phrase and was highly appreciated by the audience. His encore was his own clever Guitarre Valse which always pleases.

Mr. Wissow played Chopin's Scherzo in B flat minor, representing Poland, and as an encore played one of Harl MacDonald's new numbers.

Next Mme. Valdane sang four songs of four nations not represented in her first group—Wagner's Dich Theure Halle (German), Rimsky-Korsakoff's Legend (Russian), Grieg's Ich Liebe Dich (Norwegian) and The Only Love Song by Jeno DeDonath (Hungarian) with the composer accompanying. The last proved so popular that the singer was obliged to give an encore, Dr. Donath's Would You Care?

Dr. Donath then played a group of four violin solos, Spanish Dance by Granados, Humoresque by Vecsey (Hungarian), Dvorak's Indian Lament (Bohemian), and Sarasate's Gypsy Airs (Hungarian). Again his exquisite playing captured the audience. Superb technic, beautiful tone, and masterly interpretation were all manifest. As an encore he played that little gem, Lullaby by Lindauer, which seemed to iron out all feelings of care and worry.

Mr. Wissow closed the program with two splendidly performed numbers—Dumka (Scenes of Russia) by Tchaikowsky and MacDowell's Concert Etude. His brilliant technic was much enjoyed and an encore was demanded—Beethoven's Ruin of Athens March.

Mary Miller Mount, accompanist of the ensemble played superbly through the entire program.

ORCHESTRA TALKS

Frances McCollin is giving a series of interesting and instructive "Orchestra Talks" on the weekly programs of The Philadelphia Orchestra in the music room of the Philadelphia Art Alliance on Fridays from one to two o'clock, immediately preceding the Friday afternoon orchestral concerts.

ACTIVITIES OF ERNEST WHITE

The special musical services at St. James Church in Philadelphia, conducted by Ernest White (organist and choir director) during the month of December, included:—

The annual services of the First City Troop of Philadelphia Cavalry and the Society of the Sons of the Revolution. Mr. White presented Sullivan's little known Festival Te Deum and Martin's Magnificat and Nunc Dimittis in B flat. For these services the male choir and organ were accompanied by brass and tympani from the Philadelphia Orchestra.

The Christmas Music, besides the annual candle light services, and procession to the manger, included a pageant done in the style of the old nativity plays. The music consisted mainly of traditional carols to fit the spirit of the play.

The organ music included Brahms; A Rose Breaks Into Bloom, D'Aquin; Noels and the Karg-Elert Adepte Fideles.

HORATIO CONNELL

Horatio Connell, Philadelphia baritone and concert singer of wide reputation, a member of the vocal department of the Curtis Institute of Music gave a Brahms program at the sixth faculty recital of the institute on January 15. Collaborating in the duet numbers was Rose Bampton (contralto), a student of Mr. Connell.

A capacity audience greeted him with such rounds of applause that one wondered when it would cease as Mr. Connell waited in his diffident and amused manner, smilingly

(Continued on page 28)

CAROLINE THOMAS

Violinist



RECENT REVIEWS

Boston Herald—January 7, 1930.

Miss Thomas' program undoubtedly revealed in her special virtues, violinistic, and musical. . . . Throughout the program Miss Thomas was called upon to maintain an intensely romantic mood; she did it well, and she played commandingly, with fire, with deft phrasing . . . variety of tone color amazing. . . . That she succeeded so well in capturing the interest of the audience and in satisfying it, was due to her lack of personal mannerism, her fervent and poetic gifts, her evident technical proficiency.

Boston Post—January 7, 1930.

Miss Thomas showed herself a violinist of no mean ability . . . She displayed a solid grounding . . . an excellent tone and not a little musical feeling.

Boston Globe—January 7, 1930.

Miss Thomas was at her best in Dupuis' Fantaisie Rhapsodique, a piece violinists weary of Vieuxtemps and Bruch should not overlook. The audience was plainly much pleased with both music and performance. She plays fluently and gracefully.

Boston American—January 7, 1930.

. . . she emerged from a testing program with a considerable wreath of laurel . . . a violinist of unerring accuracy of intonation . . . warm full-bodied tone . . . Her vigorous expression matched the composer's speech. She could and did get genuinely excited—but always with the mind controlling. Her technical facility was a pleasure to observe.

Boston Monitor—January 7, 1930.

Miss Thomas made much of the material she found in Dohnanyi's Sonata. Her faculty for conceiving the melodic line of a theme in its entirety was apparent in the Allegro ma con tenerezza which constituted the second movement, and her ability to convey the romantic was revealed in the Allegro Appassionata. In the last movement, Vivace assai, Miss Thomas exhibited a firmness and surety that augur well for her future; yet when the sonata was finished one felt that her fine talent had been squandered . . . Her tone was full and very vibrant; her phrasing excellent, and as in the Dohnanyi, she again appeared unaware of the technical difficulty of the music. . . . Her work throughout the program evidenced an ability to build a climax with sureness and power; to produce tone both brilliant and lovely.

New York Herald Tribune—January 10, 1930.

Miss Thomas has a carefully developed technique . . . an intelligent grasp of style.

New York Sun—January 10, 1930.

Miss Thomas managed matters with considerable skill . . . her intonation accurate and her tone musical.

New York Times—January 10, 1930.

Caroline Thomas, violinist, returning to the Town Hall last evening, displayed a laudable endeavor to escape the conventional in program making. Miss Thomas' playing evidenced commendable seriousness and sedulous cultivation.

Brooklyn Daily Eagle—January 10, 1930.

A player of intelligence, with solidly grounded technique, . . . pure intonation, . . . a scholastic style.

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YOLANDA OF CYPRUS

Clarence E. Loomis' opera Yolanda of Cyprus, had its third hearing on Monday evening, with several changes in the cast. Dorothy Raynor was the Yolanda, and the priest, Moro, was entrusted to Mark Daniels. Miss Raynor, charming in appearance and thoroughly sympathetic in her acting of the part, also revealed a good voice used with effect. Sharing honors with her was Charles Kullman, appearing as Amury. The company has a real find in this young man, who not only has a fine voice and sings well, but is a finished actor. Edith Piper as Berengere, the Queen, did her part commendably, as did John Moncrieff in the role of the King. The performance went along smoothly under the baton of Isaac Van Grove, and the singers again revealed voices that were notable for their freshness and spontaneity. The audience seemed to enjoy Mr. Loomis' work, which has many merits musically, and is enhanced by a real plot.

CARMEN

The second presentation of Carmen on Tuesday duplicated the success of the first, and the singers—all exceptionally well cast—received an enthusiastic greeting from a well-filled house. Bettina Hall was again heard in the title part, and scored heavily

and deservedly. Besides being vocally adequate, she is slim, dark and piquant, and moves with a feline grace which brought her applause in her dances. Charles Hedley, as Don Jose, sang with fine dramatic force, and gave a sympathetic portrayal of the unfortunate young soldier who, disregarding the maternal counsels, goes astray to follow his gypsy charmer. Nancy McCord, as Micaela, made an appealing figure and was the recipient of a good deal of applause for her singing of the aria in the third act. Maria Matyas, Margaret Everett, Winifred Goldsborough, Peter Chambers, John Uppman, Edison Rice and Mark Daniels completed the cast, with Willard Schindler capably filling the role of Escamillo. Isaac Van Grove conducted.

FAUST

Faust was repeated by the American Opera Company on Wednesday evening, the various roles at this performance being taken by Charles Hedley and Clifford Newdall, as the two Fausts; John Moncrieff, Mephistopheles; Frank Chapman, Valentine; Louis Yackel, Siebel; Tom Houston, Wagner; Natalie Hall, Marguerite, and Harriet Eells, Martha. The fresh and vital youthful voices of these singers and the professional assurance with which they sang and acted gave obvious satisfaction to the large audience.

MARRIAGE OF FIGARO

Mr. Rosing stages and produces operas in most attractive manner, what with his capable young singers, all of whom really sing;

his efficient orchestra, with conductors Isaac Van Grove and Willard Rhodes at the helm; and his not-too-futuristic stage-settings. These qualities were well displayed in the January 16 performance of The Marriage of Figaro at the Casino theater, the perennially fresh Mozart music (now 144 years old) sounding fascinating throughout. It is a singer's axiom that this composer's music is always easy to sing, provided one has the voice, and this is partially (in opera at least), because the orchestra always supports, never intrudes or dominates. So the sweet, if not overstrong soprano voice of charming Cecile Sherman was always effective in the role of Cherubino; she was always in the picture, also showing much humor. Nancy McCord displayed a pretty voice and vocal technic as Suzanna, while Helen Golden's Marcellina and Mary Stephan's Barbarina were very good. Margaret Stevenson sang and acted the Countess' part with appropriate gesture, and Howard Laramy was a hearty, winning Figaro; he, too was lively in all his acting. Mark Daniels knew his part of the Count perfectly, as did comical Peter Chambers that of Doctor Bartolo. Edison Rice and William Scholtz completed the cast, acting with much vim. Conductor Rhodes wielded his stick with authority and was warmly greeted by audience and orchestra. The chorus, a dozen fresh voices, did well, the dialogue was distinctly spoken.

One notes the name, Katherine Millspaugh, on the personnel as Repetiteur; the attractive young woman is the only daughter of Harry Millspaugh, supervisor of music at DeWitt Clinton High School, and will soon marry Frank St. Leger, conductor of the Chicago Civic Opera Company. It is also interesting to see the following well known musical names on the list of guarantors: Dorothy Caruso, Mrs. Reginald DeKoven and Marshall Kernochan.

YOLANDA OF CYPRUS

Yolanda of Cyprus was again given on Friday evening and the New York season of the organization was concluded on Saturday with an excellent performance of Madame Butterfly.

La Forge-Berumen Studio Notes

A capacity audience attended the LaForge-Berumen musicale given at the studios on December 11 and enthusiastically applauded the splendid work of the young artists. Harrington van Hoesen, baritone, opened the program with fine interpretations of Spanish and German songs. He later sang two new songs by Frank LaForge, Contemplation and Far Away, accompanied by the composer. Emilie Goetze, pianist, played two groups with excellent technic and artistic skill, her playing of Chopin being especially commendable. Mary Tippet revealed a coloratura voice of great beauty, singing with verve and vitality, and receiving good support at the piano from Beryl Blanch, and Elizabeth Andres showed a deep, rich contralto voice and excellent musical understanding, tactfully accompanied by Marion Packard.

The following day, Frank LaForge presented the Philadelphia Quartet—Berta Hoffmeister, soprano; Gladys Lawton, contralto; James Montgomery, tenor; Leon Hoffmeister, baritone, and Marjorie Watson, accompanist—which is coaching with him, at the regular weekly broadcast over WEA. The voices of the quartet blended well and the ensemble displayed musicianship and fine interpretative ability.

Frank La Forge accompanied Emma Otero, Cuban coloratura soprano, and a pupil of Mr. La Forge for the past few months, at her recital in Washington. He also was at the piano recently for Margaret Matzenauer when she sang at the Hotel Biltmore in New York.

At the radio musicale on December 19, Marguerite Barr, contralto, sang with taste



LILLIAN BENISCH,

contralto, who has recently given concerts at Richmond, Va., Wheeling, W. Va., and Philadelphia. Mme. Benisch will be soloist with the People's Chorus on January 30 when she will sing the aria, Ah, Mon Fils, from Le Prophete, and shorter numbers by Beach and Kramer. On February 20 the contralto will give a concert in Irvington, N.J.

and sincere artistry; Nathaniel Cuthright displayed a tenor voice of excellent quality, which he employed with ease, and Phil Evans provided his customary fine accompaniments for both singers.

The following week, Anita Atwater revealed a beautiful soprano voice and artistic understanding; Elizabeth Andres, contralto, also showed a lovely voice and sang with keen intelligence, while good support at the piano was given by Marion Packard and Phil Evans.

A Christmas party was given at the studios on the evening of December 23. A program of interest was arranged, which included music and the playing of unique games. A large gathering of friends and pupils of Mr. La Forge and Mr. Berumen attended.

Clarence Cameron White Wins Scholarship

Clarence Cameron White has been awarded a Julius Rosenwald scholarship and will go to France to spend two years at work on a Negro opera. Mr. White is known to all American musicians, being a violinist of note and equally well known as a composer. He has already received the Harmon Award of four hundred dollars and a gold medal for the excellence of his work. The subject of Mr. White's opera is Dessalines, liberator of Haiti and its first emperor. The libretto is called Cocomaque, and is the work of Prof. John F. Matheus.

Mr. White's compositions have been played by many of the most famous musicians in the world today. Being a Negro himself and a fine composer as well as a pupil of Coleridge-Taylor, who was also a Negro, he is certainly well qualified to write a Negro opera. He hopes to get an all-Negro cast for the work when it is completed.

Gunster Broadcasts

Frederick Gunster, tenor, who has been spending the holidays in southern California, broadcast over station KHJ, Los Angeles, on January 10.

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Soprano
Elmira (N. Y.) Advertiser,
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National Civic Music Associations of America Hold Annual Conference

The seventh annual conference of the National Civic Music Associations of America, Dema E. Harshbarger, president, was held in Chicago, January 9, 10 and 11, with an attendance of over eight hundred delegates from one hundred and fifty-seven cities in the U. S. Discussions of the various qualifications of artists waged warm and fast during Thursday and Friday.

The evening of January 10 brought the usual gala performance at the Chicago Civic Opera House, when almost the entire personnel of this organization was presented.

The high spot of the conference, however, was the honor luncheon on Saturday, which took place in the grand ballroom of the Palmer House. There were one hundred and twenty-four guests at the speakers' table alone. These included Samuel Insull, Mary Garden, Ernestine Schumann-Heink, George Engles, vice-president of the National Broadcasting Company, and Alexander Haas, of the same organization. Others were Charles Nagele, Cesare Formichi, Jose Mojica, Mrs. Samuel Insull, Dr. Shirley Munns and his wife (Cyrena Van Gordon); Reinald Werenrath, Jose Echaniz and his bride, Mrs. J. M. Hill, of Memphis Tenn., Mrs. Wallace Wilson, of Alexandria, Pa., and Polo Rosales, cousin of Mojica who has just returned with him to Chicago; Hallie Stiles, Marion Claire and her husband, Henry Weber.

Mr. Insull spoke on the operatic situation, stressing the scholarship foundation, which he hopes will grow into something very important.

John C. Wilcox Deplores American Preference for Jazz

John C. Wilcox, dean of the Denver College of Music, Denver, Colo., is of the opinion, shared by so many other lovers of good music, that there are too many programs of jazz broadcast over the radio. And he takes the occasion, in an article in the Denver Post of January 5, to deplore the fact that, in the international series on Christmas Day, the radio officials who arranged the American program did their best to justify the opinion, already held by too many Europeans, that our musical taste in this country is centered upon jazz, by presenting a program of jazz and crowned "blue" songs.

Mr. Wilcox points with pride to the fact that we have in America some of the best orchestras, choral organizations, and artists in both the vocal and instrumental fields, in the world, that there are numerous compositions in all forms by American composers, of a quality to gratify our own national pride and insure a respectful hearing abroad. Mr. Aylesworth, manager of the National Broadcasting Company, recently announced that that company is to promulgate a campaign for better music over the radio, but it is to be regretted, said Mr. Wilcox in his article, that he could not have begun his "reform" in the Christmas program. As an example of what other countries offered on this occasion to inform the world of their musical tastes, Mr. Wilcox mentioned Germany, which country, he declared, broadcast a program of beautiful music, beautifully performed, thereby compelling respect for her artistic taste and intelligence from a world that still regards her with suspicion in many respects.

Pianoforte Teachers Hold Open Meeting

The Pianoforte Teachers' Society of Boston started the New Year with an open meeting for all Greater Boston Pianoforte Teachers. The meeting was held in Wesleyan Hall, Copley Square, January 13. Jane Russell Colpitt presided.

John L. Bratton was the speaker of the evening, and gave an enthusiastic audience a very optimistic view of the future. Mr. Bratton has traveled extensively throughout the country during the last year, making a survey of the musical situation. He told those present that interest in educational music was showing a marked increase during the last few months. He gave facts and figures to prove that college and school registration in music departments had increased materially this season.

A general discussion was held after the lecture, during which various teachers present gave their views of class teaching, and radio influence on the pupils of today. The meeting was such a success that the Society hopes to have another in the near future.

Christmas Carols at Grand Central Station

The Grand Central Station, with its artistic background of holly wreaths and a beautifully lighted, sparkling Christmas tree at each side of the stairway leading to the huge concourse, was the scene of much interest and enjoyment to the thousands of travelers on Christmas Eve. Christmas carols

Mary Garden was in one of her scintillating moods and charmed the audience with a witty speech. She was followed by the beloved Mme. Schumann-Heink, who said among other things that she had journeyed clear across the continent to be present at this luncheon. That she was eternally requested to sing lullabies, but that if she attempted to sing a drinking song she would be put in "What you call the lock-up." She was enthusiastically applauded and immediately following the speeches she and Miss Garden held an impromptu reception, all of the delegates wishing to shake hands with them.

J. J. Carrick, of the Chicago Civic Opera Company, gave an interesting talk on the mechanics of the opera, illustrating it with many beautiful scenes of the various acts made in miniature.

Taken as a whole, this was the most successful gathering that has ever been held by this organization, which has done so much to further the cause of better and more music. A large part of this work has been due to the untiring efforts of Dema E. Harshbarger, president of the Civic Music Association, and also of the Civic Concert Service of Chicago. Miss Harshbarger left Chicago this week to open her New York office, which has been made necessary owing to the influx of business. O. O. Bottorff, promotional manager of the Civic Concert Service, has also gone to New York in the interest of the first talking movie made in Chicago. Behind the footlights, which will be released in the near future.

and anthems were heralded from the balconies by voices of the vested choir of Aeolian Singers, which gave a spiritual note to the already impressive setting. The program was arranged and directed by Mary Lee Read, who for many years has been a student in organ and piano with T. Carl Whitmer, at Dramamont, N. Y., and who introduced Christmas carolling to travellers in railway stations in Denver six years ago.

The soloists at the Grand Central this year were Margaret Bovard and Annette Royak, sopranos; Geraldine Riegger, contralto, pupil of Mme. Sembrich; Mark Daniels, baritone of the American Opera Company; John Jameson, tenor, and Fred Speer, Tennis Moore, Velma Schneller and Matilda Cook, of the New York Biblical Seminary. Miles Bronson, terminal manager of the Grand Central, who sponsored the program of music, also sang in several of the Christmas anthems.

Stratton Wins Praise at New York Recital

At his recent New York recital, a recital given "for the evident edification of a capacity audience in Steinway Hall" (Evening Sun), Charles Stratton presented a program which consisted of German lieder by Schubert and Brahms; Spanish songs by Pablo Esteve-Nin, Blas de Laserna-Nin, Santoliquido and Tarenghi; French ones by Szulc, Gaubert, Rabaud and Fourdrain, and a group in English by Manney, Novello, Hughes and Elkus.

Mr. Stratton's dependable qualities as a singer of taste and intelligence, and his ability to use his voice with skillful interpretation and considerable warmth, were again subjects of praise by the critics. The Morning World also referred to him as "a tenor of unquestioned ability," and the Morning Telegraph declared that he disclosed how well an American-trained vocalist may compete with those taught in Europe.

On January 13, the tenor gave a concert at the Spence School in New York, when he sang numbers in Spanish, French, and English, and a miscellaneous group comprised of a Troubadour song, negro spiritual, and songs of Catalonia and Mexico. The following day he was heard in a concert at the Hotel Biltmore for the Junior Emergency Relief, when he gave the Cycle by Franke-Harling. At both of these concerts Mr. Stratton was accompanied by Charles Fonteyn Manney.

Haarlem Philharmonic

The third musicale of the season at the Hotel Astor of the Haarlem Philharmonic Society introduced Maria Jeritza as soloist. The soprano, appearing under peculiarly difficult circumstances, due to the death of her brother only a few days previous, rose to the heights of her great art, and gave a wonderful recital. Her grief seemed only to deepen the passionate intensity of her singing, especially in The Song of the Lute from Die Todte Stadt. There is little use to attempt description of the rest of her program; it would be but repetition of her past triumphs in terms of superlatives. One can only marvel at her consummate art and her dramatic instinct which invests every phrase with meaning. She sang the aria from Herodiade,

the Suicidio from La Gioconda, and songs by Schumann, Strauss, Duparc, Debussy, Augusta Holmes, Mrs. H. H. Beach, and Huntington-Terry. The enthusiasm of her auditors was unbounded. Emil Polak gave a polished performance at the piano.

Hilda Burke's Success in Opera and Concert

Hilda Burke's second season with the Chicago Civic Opera Company is proving to be another series of triumphs for her. An excerpt from Herman Devries' review of the



Photo by Daguerre
HILDA BURKE
as Elsa in Lohengrin.

performance of Don Giovanni in the Chicago Evening American speaks of Miss Burke as accomplishing the best work of her season as Donna Elvira, making this role belong to the management's valued possessions.

An indication of this artist's earnestness and dependability was apparent when, with only one day's preparation, she was called upon to substitute for Hallie Stiles, who was indisposed, in a gala performance of Romeo and Juliet. Although she had never coached in this role, having studied it herself last summer, Miss Burke met with splendid success. Other recent appearances for her were as Elsa in Lohengrin and as Marcelina in Fidelio.

In between her operatic appearances, the soprano is fulfilling concert engagements, al-

ways meeting with great favor. She recently was heard as soloist with the Milwaukee Philharmonic Orchestra, when the Milwaukee Leader found that she possessed a voluminous voice of great brilliancy, as well as appealing sweetness. C. Pannill Mead in the Sentinel also referred to her brilliant and sweet soprano, declaring that in arias from Aida she showed excellent command of her voice and demonstrated her understanding of what makes or unmakes an aria, sending her voice aloft with a certainty that brought her long and loud applause. And it was the opinion of Richard S. Davis in the Journal that she scored a triumph. "She revealed a soprano of really glorious quality, a full, rich, firm and vibrant voice, undaunted by either top or low notes," he said. "The voice filled the auditorium as few voices can and filled it with music, which is an even rarer trick. The audience accepted her as a favorite in this first hearing and she will be welcome to return and sing much more as soon as she can make it."

Haensel and Gretel

The Charlotte Lund Opera Company, assisted by the Aleta Dore Ballet and the Allan Robbins Orchestra, repeated Haensel and Gretel, this time at the Roerich Hall on Sunday afternoon. An audience of adults and delighted youngsters was quite enchanted by the performance. The cast included: Louise Bernhardt, Helene Trolsaas, Madge Cowden, H. Wellington-Smith, Aleta Dore, Catherine Golalla, Violet Delfi and a ballet of twenty-five lovely children.

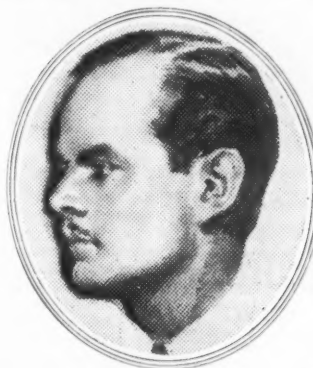
George Liebling Dedicates Mass to U. S. C.

George Liebling, internationally known composer-pianist, has composed a mass, which he has dedicated to the University of Southern California. Prof. W. F. Skeele, dean of the music department, gratefully accepted the dedication on behalf of the university. Mr. Liebling is now living in Hollywood, Calif., and is devoting much of his time to teaching.

OPPORTUNITY

SCHOLARSHIP AVAILABLE at the Turtle Bay Music School for a student of the cello, under twenty-five years of age. Registration at the school, 317 East 53rd Street, New York City, until February 1.

An Event Awaited by the Entire World



Lawrence

TIBBETT

The cinema debut of the Metropolitan's celebrated baritone is made in a glorious musical romance based on Lehar's "Gypsy Love." The production is entirely in Technicolor and was directed by Mr. Lionel Barrymore. The music is by Franz Lehar and Herbert Stothart. Metro-Goldwyn-Mayer are the producers. A new page is now written in the history of the audible screen. With an outpouring of mighty melodies Mr. Tibbett sings his way into the heart of the world, as heretofore he has thrilled the charmed circle of the Metropolitan's Diamond Horseshoe.

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Katharine Goodson Acclaimed in First Appearance in Several Years—
Kochanski Soloist With Symphony—Maazel Again Delights
—Melnikoff Impresses in Debut—Lichenstein Also
Makes Debut—Other Important News.

CHICAGO.—Katharine Goodson, distinguished English pianist, came back to us after several years' absence and played a recital which won her the admiration of press and public. The scene of her new triumph was the Studebaker Theater, the day Sunday afternoon, January 12, and the manager of the recital was Bertha Ott.

Miss Goodson's program was a formidable one and of such scope as could be played only by a pianist of the highest standing, one in whose make-up is found both the poet and the giant. Two Schubert Impromptus opened the program auspiciously and in those two numbers the gifted artist showed all the virtues of her piano playing which have made her famous on several continents. This was followed by Two Intermezzi by Brahms—No. 2 in A major and No. 3 in C major—after which she played the Beethoven Sonata in C sharp minor and as we re-entered the hall after a visit next door, she was in the midst of the Brahms Sonata in F minor. The lengthy composition, lasting over thirty minutes, was so well interpreted, so gloriously sung on the piano that the attention of the auditor was not disturbed even by critics on daily papers conversing on subjects far remote from the scene of the concert. Five Etudes by Chopin and the same composer's Mazurka in A minor, Waltz in A flat and Scherzo in B flat minor completed the programmed numbers.

To analyze the merits of Miss Goodson's interpretations, to sing the praise of such an artist seems at this time puerile. Katharine Goodson has long been regarded one of the queens among pianists and she is today as much favorite as when she favored us with her visit annually. Her success attested her popularity and we believe we express the hope of Chicago musicians in expecting from her many recitals in seasons to come, as she is a pianist well worth hearing, and her latest recital was a real lesson in piano playing for the many students present.

MAAZEL

This season the instrumentalists seem to be putting the singers to shame. It is seldom now that we listen to a song recital, while pianists and violinists are quickly winning their way to popularity. Among them must be placed in first line Marvin Maazel, who only recently made his debut here at the Civic Theater and produced such a fine impression on his listeners that at his return recital at the Playhouse on January 12, the

hall was completely sold out. By this token the Chicago public showed the sterling pianist that his art was not only well understood but also highly appreciated.

Brahms' sonatas seem to be in vogue this season, as Maazel, too, included on his program the one in F sharp minor, which we believe we heard on this occasion for the first time outside of the studio. Though the composition does not reflect exceptional credit on the composer, by contrast its playing by Maazel left nothing to be desired. The program included also the Haydn Sonata in D major, Gluck's Melodie, and pieces by Chopin, Scott, Godowsky and Liszt.

Maazel has won Chicago as he has many other cities, and when the season will be remembered for their excellence.

GORDON STRING QUARTET

We could weekly fill this space reviewing the numerous appearances of the Gordon String Quartet. Saturday morning, January 11, they played at the Civic Music Association's convention at the Palmer House, Sunday afternoon they played at Orchestra Hall and in the evening at the banquet of the Bohemian Club tendered to Frederick Stock. As everywhere they appear, they won the plaudits of the public and the praise of the critics.

A few years ago a chamber music organization found little response in Chicago, but since the Chicago Chamber Music Society has been charging only twenty-five cents admission, huge audiences have been encountered in its series, especially when the Gordon String Quartet appears. On January 12 the lower floor of Orchestra Hall was practically sold out to listen to that quartet playing Stock's Quartet in C minor, Ernest Bloch's Night (played in memory of the late Horace S. Oakley), and a Haydn Quartet.

We have so often reviewed the work of the Gordon String Quartet that it seems sufficient to render our verdict in telegraphic style. They came—they played—they won. Jacques Gordon is to leave us at the end of this season to devote his entire time to the quartet which bears his name. Chicago's loss is the whole country's good fortune.

HARRY MELNIKOFF

Harry Melnikoff made his Chicago debut at the Civic Theater, on January 12, and today the name of the young violinist is on many lips as one of the most interesting musical visitors who have won us by virtue of their art. Heard by this reviewer only in the Handel Sonata in E major and the Saint-Saëns Concerto in B minor, he disclosed such musicianship, such beautiful and voluminous tone, such fine phrasing and admirable technique as to place him high among the distinguished violinists of the day. It is remarkable, indeed, the great talent that one encounters today among violinists and pianists. You hear one and you shout with the masses, "The best I have ever heard"; then comes another, and another, and then Harry Melnikoff, and we bow to him as we have to some of his predecessors. The young violinists are masters in their craft; their art is supreme and the pleasure we derive from their playing is as keen as the enjoyment they show in their work.

Josef Adler, whose name was unfortunately omitted from the program, played splendid accompaniments for the violinist.

ESTHER HARRIS PUPIL PLAYS WITH ORCHESTRA

Another talented piano protégée from the well known Esther Harris studio is Frieda Brim, who at her appearance as soloist with the Chicago People's Symphony Orchestra on January 12 disclosed unusual gifts, which are being conscientiously developed. She played with poise and fluency the Chaminade Concertstück and won the hearty approval of her listeners. When little Miss Brim's talent has been fully developed she will no doubt add luster to the name of Esther Harris, who has trained many precocious youngsters and developed them into full fledged pianists who have gone forth to win honors in the professional field.

PAUL KOCHANSKI SOLOIST WITH SYMPHONY
Violinists come and go, but Paul Kochanski's hold on the public is as strong as when he first made his bow to America some eight years ago. Since then the country has learned to appreciate his work and to look forward to a Kochanski recital as one of the big events of a musical season.

As soloist at the Tuesday concert of the Chicago Symphony Orchestra on January 14, he was heard in the Tchaikovsky Concerto which difficult work received a per-

formance that only a violinist of the first rank can give it.

The orchestra played the Beethoven Egmont overture and the same composer's Eroica symphony. The latter work was played in memory of Horace S. Oakley, who died at sea on December 15, 1929. Mr. Oakley served for twelve years as a trustee and for ten years as vice-president of the orchestral association. The orchestra played the Beethoven symphony con amore. They put their soul into their work to revere the memory of one who was a friend to them, to us, and to all the musicians in Chicago, and one who well deserved the title of an American gentleman, whose memory will long be with us and whose place cannot be filled.

STANLEY LICHENSTEIN RECITAL

Stanley Lichenstein, a young tenor who made his debut here at Kimball Hall, on January 15, although a native of San Francisco, has spent several years in the East, where he has been studying. Mr. Lichenstein is a pupil of Arthur Hubbard of Boston and more recently of Arthur Hackett of New York, who is himself a Hubbard pupil. Although the singer has concertized extensively in the far West, his appearance here was his debut in the Middle West, where he must count many friends, judging from the size of the audience, which packed the hall.

The young tenor was visibly nervous as he first faced his public, but as the evening progressed he found himself and disclosed a voice, if small as to volume with sufficient carrying power to penetrate the most remote corners of Kimball Hall, and of lovely quality, especially in the low and middle registers. Clear enunciation and genuine musicianship are also notable qualities. His stage presence is excellent and a return engagement is deemed advisable.

The singer had the good fortune to have as accompanist, Gordon Campbell, than whom there is no better, and a great deal of the pleasure of the evening was derived from his work, which should be in great demand. A recital with Gordon Campbell at the piano assures success to the giver, as he understands the voice as well as he does musical instruments.

EDWARD COLLINS STUDENTS HEARD

That Edward Collins is as successful in imparting his knowledge of the piano and its literature to others as he is as a concert pianist is evidenced by the numerous students who go forth from his studio and "make good" professionally. Further evidence of this fact was the concert at Central Theater on January 12, when a group of students gave unusually fine account of themselves in an interesting program. Each showed the results of the efficient training received at the hands of this artist. Lola Lutz began the program with two Chopin numbers. Leonard Gay played the Debussy Golliwog's Cake Walk and the Albeniz Triana. Miriam Ulrich's offerings were her teacher's Valse Impide and Cyril Scott's Lotus Land and Danse Negre. Virginia Vanderburgh, who recently scored heavily as soloist with the Chicago Musical College Symphony Orchestra, presented MacDowell's Novelette, Wild Chase, Improvisation and Polonaise, and Annabelle Robbins closed the program brilliantly with the Moszkowski Spanish Caprice.

The concert, which was one of the Chicago Musical College's Sunday afternoon series, also enlisted the services of Harold Townsend, Beatrice Timmis, Joel Johnson, Olin Bowen, Esther Becker, Ruth Lino and Arthur Lindblad, students of Arch Bailey.

STELLA BENSON SACHS IN RECITAL

Stella Benson Sachs was presented in a song recital at the Chicago Woman's Club theater on January 12 in an unhackneyed program. She sang with a voice of luscious quality, which she used with marked ability, and which was enjoyed by a large audience. Especially praiseworthy were her musical interpretations of songs by Respighi, Sadéro and Alvarez.

BOHEMIANS HONOR STOCK

On January 12, a banquet was tendered Frederick Stock, conductor of the Chicago Symphony, whose twenty-fifth anniversary as leader of the orchestra was celebrated during the past week. The Bohemian Club of Chicago, of which Stock is the first president, had chosen Herbert Witherspoon as master of ceremonies. The distinguished instructor spent much of his valuable time in preparing the affair, and the success of the banquet and concert which followed was in a large measure due to his efforts; he was a toast-master par excellence. The Banquet Room of the Palmer House was crowded with musicians, bankers, lawyers, doctors, business men and music lovers. Telegrams of congratulations were read, among them being ones from President Hoover, Gov. Emmerson, Walter Damrosch, Josef Hofmann, John McCormack, Harold Bauer, Alfred Cortot and others.

Speeches were delivered by Ernest Hutcheson, president of the Juilliard Foundation of New York, and chairman of the New York Bohemian Club; Samuel Insull, chairman of the Chicago Civic Opera; Charles Hamill, president of the Orchestral Association here; Karleton Hackett, distinguished

lecturer, voice teacher and critic; and Herbert Witherspoon.

MRS. HERMAN DEVRIES' PUPIL WINS RAISA SCHOLARSHIP

Sara Mosheik, student of Mrs. Herman Devries, was chosen as one of the winners of the Rosa Raisa Foundation scholarships by a jury composed of Raisa, Roberto Moranzoni, Giacomo Rimini, Eric DeLamarter, and others. Miss Mosheik, who was chosen by unanimous vote, has done all her voice training with Mrs. Devries.

COLUMBIA SCHOOL NOTES

Three very interesting recitals are to be given in the school recital hall during the winter by members of the artist class of Gertrude H. Murdough. She has arranged for joint recitals to be given by Winifred Jones, Elwood Kraft and Dail Harris. Miss Jones is a member of the faculty, teaching in the Morgan Park branch of the school. Mr. Harris and Mr. Kraft are both from Rock Island, Ill., and have been members of Mrs. Murdough's class for some time.

A very beautiful song—Carillon—written by Marie Briel has been arranged by her for women's chorus and will appear on the program to be given by the Columbia School Chorus under the direction of Louise St. John Westervelt. Miss Briel is the accompanist for the chorus.

Samuel Porges, violinist and pupil of Frederick Frederiksen, is making a concert tour of some of the eastern states including Pennsylvania, New York and Ohio.

KOCHANSKI IS AGAIN SOLOIST WITH ORCHESTRA

At the Friday-Saturday concerts of January 17 and 18, Paul Kochanski appeared for the second time during the week as soloist with the Chicago Symphony. He gave brilliant performance to a brilliant concerto by Szymanowski, who though a modernist can write music which is both fantastic and beautiful. The number fairly sparkled under Kochanski's magic fingers and hands and proved one of the most enjoyable violin numbers heard at these concerts. He also played in virtuoso style the Vivaldi Concerto.

Orchestral numbers included the Bach B minor Suite, Tchaikovsky's Francesca da Rimini and excerpts from Glazounoff's Ruses d'Amour.

BUSH CONSERVATORY NOTES

The Bush Conservatory Symphony Orchestra under the direction of Richard Czerwony has resumed rehearsals in preparation for the next concert, to be given on March 4, at Orchestra Hall.

Peggy Farrar, student of the dancing department, has just been engaged to appear with Animal Crackers now playing at Cohan's Grand Theater here. At the close of the Chicago engagement Miss Farrar will go on tour with the company, appearing in Cleveland, Columbus, Kansas City and Philadelphia.

The students of the dramatic department are at present rehearsing White Collars to be given at the Playmakers Shop in the near future. JEANNETTE COX.

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Artists Everywhere

The Aguilar Lute Quartet, returning from a most successful engagement in Havana, played at the White House on January 16, for President and Mrs. Hoover and their guests. They sailed on January 18 for Spain on the S. S. Cristobal Colon.

Harold Bauer, pianist, will give his third and last New York recital of this season at Town Hall, Saturday afternoon, February 15.

Mischa Elman, violinist, who opened his season with a New York recital at Carnegie Hall on January 11, is now on tour, playing Toronto, Columbus, Chicago, Cincinnati, Syracuse and Boston. Mr. Elman will broadcast on the Victor Hour, January 30, and will give his second and last New York recital of this season at Carnegie Hall, Sunday evening, February 16.

The English Singers of London departed on the S. S. Empress of Asia on January 11, for a long tour of fifty concerts in the Far East. They gave a special matinee on January 17 in Honolulu. The singers return to America early next October, for their sixth American tour.

The Guild of Vocal Teachers held a meeting, January 6, at which Milton B. O'Connell gave a bright and informing talk; he is musical director of the Barbizon-Plaza Hotel. Mme. Ziegler, founder and president of the Guild, announced her plans for the immediate future, to be backed by the Barbizon-Plaza. William Chosnyk, violinist, played solos of merit.

Rene LeRoy, French flutist, who arrived recently to join **Marcel Grandjany**, harpist, for their joint tour, left immediately for Havana, where the two artists were scheduled to give two recitals, on January 7 and 9. They will return for concerts in New England and will give their only New York recital in Steinway Hall on January 31. This will be followed by a tour of Canada and the middle-west.

Mu Phi Epsilon, national musical sorority, will give a complimentary concert on Sunday evening, February 2, in the Ball Room of the Panhellenic Hotel, New York. The program will be presented by members of the Tau Alpha chapter.

Sigrid Onegin, contralto, arrived in New York on the S. S. Olympic on January 9. Her tour opened in Washington on the 11th, and she will sing forty-one concerts in fourteen weeks, returning to Europe on April 11. Her only New York recital appearance will be at Town Hall, Sunday afternoon, January 26.

Peggy and the Pirates, operetta by O'Hara, is in rehearsal under Frank Moulin at Grand Central Palace and will be performed February 1 at the Heckscher Theater, New York. Seven leading women vocal teachers of New York, through their artist-pupils, are represented in this: they are Susan Boice, Jane C. Eller, Jessie F. Hill, Hildegarde H. Huss, Florence Turner-Maley, Lotta Roy (formerly known as Lotta Madden), and Amy R. Sowards, who call themselves the C Opera Group, the capital letters spelling COG, "every member a COG in the wheel of musical progress."

Andres Segovia, Spanish guitarist, arrived in New York on the S. S. Bremen. He left immediately for recitals in New England cities and appeared on the air for the first time on January 16 on the Victor Hour. His first New York recital was at Town Hall, January 19, and his second is announced for February 9 in the same auditorium.

Hart House Quartet Inaugurates New Broadcasting Circuit

The Hart House String Quartet played the first concert over the newly completed

broadcasting circuit from Edmonton to Vancouver. This is a coast-to-coast chain of radio stations, and the Hart House concert was sent from Toronto. The plans of this network are extensive, and no doubt, if they are carried on, this hook-up will figure among the most important in this country.

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, January 25

Children's Orchestra Concert, Carnegie Hall (M).
Louis Graveure, song, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Dorothy Gordon, Young People's concert, Town Hall (A).
Solomon Golub, poet-composer-singer, Town Hall (E).
Symphony Orchestra conducted by David Mannes, Metropolitan Museum of Art (E).

Sunday, January 26

Albert Spalding, violin, Carnegie Hall (A).
Sigrid Onegin, song, Town Hall (A).
Philharmonic-Symphony Society, Metropolitan Opera House (A).
Manhattan Symphony Orchestra, Mecca Auditorium (E).
Vilma Erenyi, piano, Guild Theater (A).
Margaret Halstead, song, Guild Theater (E).
Joseph Wronman and Rudolph Fuchs, Steinway Hall (A).
Sylvia Grazzini, song, John Golden Theater (E).

Monday, January 27

Nathan Milstein, violin, Carnegie Hall (E).
Nora Fauchald, song, Town Hall (E).

Tuesday, January 28

American Orchestral Society, Carnegie Hall (A).
Philadelphia Orchestra, Carnegie Hall (E).
Marvin Maazel, piano, Town Hall (E).
Paulist Choristers, Metropolitan Opera House (E).

Wednesday, January 29

Winifred Macbride, piano, Town Hall (E).
Renee Chemet, violin, The Barbizon (E).

Thursday, January 30

University Glee Club of New York City, Carnegie Hall (E).
Mrs. J. Robert Hewitt and Florian le Blanc, Steinway Hall (E).

Friday, January 31

Paul Stassevitch and members Philharmonic-Symphony Society, Carnegie Hall (E).
Marcel Grandjany and Rene Le Roy, Steinway Hall (E).

Saturday, February 1

Children's Orchestral concert, Carnegie Hall (M).
Clara Rabinovitch, piano, Town Hall (A).
Juilliard Graduate School String Orchestra, Town Hall (E).

Sunday, February 2

Mischa Levitzki, piano, Carnegie Hall (A).
La Argentina, dance, Town Hall (A).
Society of the Friends of Music, Mecca Auditorium (A).
Agnes de Mille, dance, Forrest Theater (E).
Anna Savina, song, Guild Theater (E).
League of Composers, Art Center (A).
Mu Phi Epsilon, program by Tau Alpha Chapter, Panhellenic Hotel (E).

Monday, February 3

David Barnett, piano, Carnegie Hall (E).

Tuesday, February 4

Josef and Rosina Lhevinne, two-piano, Carnegie Hall (E).
The Elshuco Trio, Engineering Auditorium (E).
Harold Samuel, piano, Town Hall (E).

Wednesday, February 5

Hans Kindler and Helen Bourne, The Barbizon (E).
Nikolai Orloff, piano, Town Hall (E).

Thursday, February 6

Philharmonic-Symphony Society, Carnegie Hall (E).
La Argentina, dance, Town Hall (E).

Lorraine Foster Again Gives Memorial Concert

Lorraine Foster, in a delightful program given as a memorial concert to Stephen Foster, January 14, at the Home Making Center, Grand Central Palace, made her final public appearance in New York City before sailing in February for Cuba on a concert tour.

Miss Foster is the founder of the Stephen Foster Society, an organization formed to revive the American folk songs in order to

form a basis for American composition and put the music of the United States in an equal position with that of the older European countries. It was the Society's second public program of American folk music.

Her program on this occasion was made up of two sections. The first consisted of songs written by Stephen Foster. My Old Kentucky Home, Nellie Was a Lady, De Campdown Races, and Hard Times Come Again No More, might be called character songs, and as such were given by Miss Foster in a manner that at once won her audience to the appreciation of the correctness of her interpretation.

Jeanie With the Light Brown Hair, and Beautiful Dreamer, the second being the last song composed by Stephen Foster, were beautifully done with the grace and ease that is characterized by the artist's work. Her soprano voice stood out more distinctly lovely in Beautiful Dreamer than in anything she sang on the program. The second section was made up of songs of the Folk of the South; two negro songs and two Kentucky mountain songs. The first song in this part of the program, I Want to be Ready, portrays the pathos of a negro's prayer that he be all ready for "de Jedge-mint Day." In her rendition of the singing

darky Miss Foster put fervor and passion. Gwine Up was the second negro song.

Both the mountain songs demand complete abandon from the singer, and in Kentucky Mountain Swapping Song and Whistle Up Your Dog, the singer ends with the shrill whoop of the Mountaineer. Miss Foster gave to these everything required—the stamping feet, clapping hands, shaking head, and finally the clear joy-mad yell.

The audience was enthusiastic in its applause after the program, and Miss Foster gave Cooper Crick, a mountain song not in print but which she learned when a child, and Sourwood Mountain, and upon request again sang Beautiful Dreamer and Jeanie With the Light Brown Hair.

Alberti Pupils in Recital

Fern Sherman, harpsichordist, and Stephanie Wall, mezzo soprano, who gave a costume recital at Steinway Hall on January 12, are both pupils of Solon Alberti.

Orloff to Give New York Recital

Nikolai Orloff, pianist, is to give a recital in New York at Town Hall on Wednesday evening, February 5.

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Cellist

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from the press after their New York Recital
at Town Hall on January 13th

Pleased their
audience greatly...—*Evening Post*.

Two young
artists of excellent
taste and musical
discretion...—*World*.

Technically
competent and
tonally pleasant
...—*Telegram*.

They played
with lucid tone
and style—gave
a fine performance...—*Sun*.



The cello had a mellow tone in moments of serene clarity or celestial imagery...—*New York Times*.

Played with musicianship, neat technique, polished delivery and drew ingratiating sound in reposeful episodes...—*New York American*.

Miss Truelove has a highly intelligent appreciation of the musical content, good tone, and nice feeling for dynamic variations. Mr. MacKown draws a warm broad tone...—*Herald Tribune*.

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"Great technic, brilliant and controlled dynamic gradations. Audience highly gratified."
—*New York Sun*.
"The season's first pianist discovery of appreciable merit. A poet as well as a virtuoso."
—*Brooklyn Eagle*.

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(Continued from page 23)

bowing his acknowledgments, but at length he was able to proceed, and then was heard one of the finest vocal recitals given in this city for a long time. It may be doubted if a better exponent of Brahms' lieder can be found anywhere at the present time. Equipped as Mr. Connell is with a voice of great beauty, mellow yet sonorous, of wide range, unquestionable in method and perfect in control, he possesses all the requirements for the vocal interpretation of this master of song writing. Literally steeped in the Brahms spirit, with keen understanding of the musical content, the changing rhythms and modulations so wonderfully adapted to the text, his interpretations were as though inspired by the same genius. That they can be taken as authoritative can be relied upon from the fact that for several years Mr. Connell studied in Germany with Julius Stockhausen who was an intimate friend of Brahms, concertized with him, was considered by him as the finest interpreter of his songs and for whom some of the latest were written.

Mr. Connell's program embraced songs which showed him as versatile in interpretation as was the composer in his art. Included in the first group were Minnelied, Sonntag, Verrath and Auf dem Schiffe—the first two in the nature of folk songs, the third deep with dramatic feeling and the last full of gaiety and movement. The four Serious Songs with text taken from Ecclesiastes and the thirteenth chapter of I Corinthians, were sung with a power and feeling and a perfection of phrasing which fully impressed the listener with the depth of the philosophy therein contained and the consequent emotional feelings aroused.

The third group comprised the Gypsy Songs, which were given with great vivacity, freedom and rhythmic swing.

The program ended with duet numbers, Die Nonne und der Ritter, Vor der Thur, Es rauscht das Wasser, and Der Jager und sein Liebchen, which so far as can be ascertained have not been sung here since the day of Max Heinrich. Miss Bampton has a deep voiced contralto, rich in quality, smooth and flexible and made a very good impression as to style and method of delivery.

CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta gave the second of its three local series on January 8. Mr. Sevitzy, always eager to make known worthwhile works which have not been publicly heard, listed upon his program the Bach Prelude in G arranged for strings by Julius Harrison—British composer—Byrd's variations on "John, Come Kiss Me Now"—British folk song—orchestrated by J. B. Jackson, solo for solo flute and strings by Bernard Rogers—a young American composer—Simfonietta by Paul Kletzki and his own arrangement for stringed orchestra of Bach's beautiful Choral Prelude in D, all given their first performance in America; these with the opening number—Bach's Suite No. 2 in B minor completed a very unusual program.

The Suite was splendidly played, Mr. Kincaid receiving an ovation for his beautiful flute playing which is heard throughout, giving distinctive tone color to the background of strings rather than as a solo. He was again warmly applauded for his solo in the Soliloquy which was also excellently performed by the Simfonietta. Difficult of execution and requiring careful interpretation was the composition by Paul Kletzki, a young Polish musician. It is modern in material and treatment, elaborate, and so divided as to make it necessary to increase the number of instruments, but the efforts of the players were crowned with success as they were warmly applauded; the beautiful playing of the violin cadenza (in the last movement) by the concert master—Alexander Zenker—receiving special recognition.

Mr. Sevitzy's orchestration of the Bach Prelude was very well done and proved an addition to the literature of music for small string orchestra. Mr. Harrison's transcription of the Prelude and Fugue in G minor—No. 16 of the Part II of "The Forty-Eight" was also very effective and with Mr. Jackson's received enthusiastic applause.

CURTIS INSTITUTE FACULTY CONCERTS

The fifth in the series of Faculty recitals of the Curtis Institute of Music was given in Casimir Hall on January 8 before an unusually large body of students and a few guests when, always alert to absorb these splendid opportunities, they gave every evidence that this was a wonderful performance of several of the greatest compositions in musical literature and when played by such artists as Isabelle Vengerova, pianist; Lea Luboshutz, violinist; Felix Salmond, cellist; all members of the faculty in their various departments.

Such being the case it seems useless to

describe in detail the work of each in the performance of Mozart's Trio in E major, Beethoven's Kreutzer Sonata and Tchaikowsky's Trio in A minor (To the memory of a Great Artist), but because the impression was so vivid one noted the brilliance and crystal clearness of Madam Vengerova's passage playing with precision of attacks and releases, the ever beautiful tone expressing continuous inspiration which marks the artist in Madam Luboshutz's playing and the superb tone and fluent technic produced by Mr. Salmond, particularly evident in portions of the Tchaikowsky number.

The Mozart trio was given with a beautiful smoothness, clarity and consideration of the classic style, the Beethoven sonata with the power and depth which bares the human soul, and the Tchaikowsky trio with the discerning interpretation of that composer's sentient spirit.

M. M. C.

Anna Savina in First New York Recital

Anna Savina, mezzo soprano, will give her first New York recital at the Guild



ANNA SAVINA

Theater on the evening of February 2. Mme. Savina is a graduate of the Petrograd Conservatory, and at the age of eighteen made her debut in leading roles at the Petrograd State Opera. In 1920 she went to Italy and became a pupil of Signora Scognamiglio. Later her debut at the Dal Verme Theater, Milan, in the leading role in Donizetti's La Favorita was a great success and resulted in gaining for her wide recognition in Italy. Mme. Savina then appeared in principal roles in Rome, Genoa, Piza and other Italian cities, following which she was engaged to sing Aida and other parts at La Scala, Milan. Then came concert engagements in the principal cities of Germany and a tour of South America. Mme. Savina sang before many distinguished audiences, included in which were the presidents of Peru, Bolivia, Colombia and Argentina.

After these successes Mme. Savina came to America, and has been equally well received here. She sang at the reception given in Washington for Lindbergh on his return from Europe, at which time ex-President Coolidge was included in the gathering of celebrated personages.

In addition to her achievements musically, Mme. Savina speaks in eight languages and also has gained recognition as a painter.

New York Opera Club

Fedora was the opera discussed by Charlotte Lund, founder and president of the New York Opera Club, on Tuesday afternoon at Chalif's. The audience responded spontaneously to Mme. Lund's remarks and also to the singing of various excerpts from the opera by the soprano, H. Wellington-Smith,

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baritone, Oliver Stewart, tenor, and the playing of Daniel Wolf, pianist.

Mme. Lund, in her usual excellent form, was warmly applauded for her singing of the arias and duets with Messrs. Smith and Stewart. She proved again the value of these opera recitals for those who are anxious to know the "why and wherefore" of the operas, and particularly the revivals being given at the Metropolitan each season. Mr. Stewart and Mr. Smith helped to make the afternoon an enjoyable one, as did Mr. Wolf at the piano.

Sadko will be the opera discussed on the afternoon of February 18, the next meeting of the club.

Marie Montana Pleases Seattle

Marie Montana recently had unusual success in Seattle, one of the many cities included on her tour of the West. The Daily Times said the following:

"Marie Montana's fine full voice and her superb artistry made yesterday's matinee musicale at the Olympic Hotel one of the most 'individual' in all the interesting series arranged by Cecelia Augspurger Schultz. Miss Montana possesses a rich, warm lyric soprano, and, being a thorough musician and a charming actress as well as a singer, her every number was beautifully endowed by her. She does not just sing her songs; Marie Montana lives them. They, in turn seem to breathe."

Favorable also was the review of the Post-Intelligencer, which read in part:

"Not just another singer, but an artist superbly endowed is Marie Montana, whose voice made conquest of yesterday's matinee musicale audience at the Olympic. Richness and warmth fiber the tonal texture of her soprano, and her production is effortless and free. More—she is an interpreter of song who seldom misses the import of a musicale phrase. She possesses musical intelligence. Further blessed with one of those engaging personalities, the reverse of affected, that quicken the interest of an audience."

The Star commented upon "Her free, easy vocalization, her unaffected graciousness and the breadth of her interpretive skill suggest the west. She is termed a lyric. However, she supplies easily the demands of a dramatic soprano as was shown in her handling of the big aria from Bizet, the impressive Stornellata Marinara by Cimara, a Handel meditation and La Forge's Song of the Open. The sparkling fluency of her Chinese theme from Bantock and the delicate chiseled grace of Moussorgski's Little Star So Bright was given with true lyrical production. A chameleon versatility adroitly colored the variant moods of her program through Bellini, Brahms, and the Russian and English group."



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German Operas Are Feature of Week at the Metropolitan

Die Walkure, Der Rosenkavalier, and Goetterdaemmerung Superbly
Presented—Ponselle in Luisa Miller Receives Ovation—
Galli-Curci in Romeo and Juliet.

DIE WALKÜRE, JANUARY 13

On Monday evening Gertrude Kappel appeared as Brünnhilde in a fine performance of Die Walküre. In excellent voice and acting with spontaneity, her beautiful portrayal easily met with the entire favor of the large audience. Karin Branzell, as Fricka, surpassed even herself in the richness and fire of her singing. The performance, altogether, was on a very high plane of excellence; Frederick Schorr as Wotan, Grete Stueckgold as Sieglinde, William Gustafson as Hunding and conductor Artur Bodanzky, each and all deserving a paragraph to themselves.

DER ROSENKAVALIER, JANUARY 15

Just before the curtain went up Wednesday evening on Der Rosenkavalier, Mme. Jeritzka, cast as Octavian, received word of her brother's death in Europe. But she bravely decided to go on with the role and few sitting out in front knew what was going on back-stage and under what a terrific strain Mme. Jeritzka was appearing. Perhaps that is why she took no curtain calls after the first act.

Michael Bohnen made a capital Baron Ochs and sang beautifully. Grete Stueckgold, as the Princess, looked lovely and sang equally so; Queena Mario did well by the role of Sophie and the rest of the roles were in capable hands. Bodanzky gave an enlivened reading of the Strauss score.

LUISA MILLER, JANUARY 16

The performance of Luisa Miller on Thursday was one of the best presented so far this season at the Metropolitan, all of the principals being in particularly fine voice. Rosa Ponselle, in the title role, received unbounded applause on every possible occasion; her work was magnificent. Lauri-Volpi again was accorded vociferous welcomes and bravos. His efforts were indeed worthy of praise. Scarcely less the merit of Messrs. De Luca and Ludikar in the smaller roles allotted to them.

Marion Telva and Tancredi Pasero gave their accustomed fine portrayals of their respective parts, as did also Aida Doninelli and Paltrinieri. Mr. Serafin conducted with his usual eminent authority and feeling.

GOETTERDAEMERUNG, JANUARY 17

The season's first performance of Wagner's Goetterdaemmerung brought also the New York debut of Elisabeth Ohms, in the role of Brünnhilde. Mme. Ohms comes to us with a formidable European reputation, which, judging from her work on Friday night, rests on solid foundation. Though born in Holland, the soprano is a typical Wagner heroine, both in physique and vocal equipment. The voice is voluminous and richly colored in the middle and lower registers. In the high regions it inclines to shrillness and laboriousness, as is the case with most singers of this category. She sang the most difficult of the three Brünnhildes with

thorough understanding and dramatic effect, winning an enthusiastic reception.

Rudolf Laubenthal, in excellent voice, was the Siegfried, and gave a performance that he has rarely, if ever, excelled. Historically his characterizations of the leading Wagner roles, require no comment at this time.

Chicago Opera Revives Fidelio After Thirty-five Years' Absence

Leider, Maison, Kipnis and Pollak Share Honors of Gorgeous Performance—Kathleen Kersting Pleases in Debut—Other Operas of Week Well Given.

THE BARBER OF SEVILLE, JANUARY 11 (EVENING)

CHICAGO—The Barber was repeated with the same cast that performed previously with the exception that Don Bartolo was entrusted to Desire Defrere, instead of Vittorio Trevisan, who had sung Masetto in Don Giovanni at the matinee. As Virgilio Lazzari had sung Leporello the same afternoon, Don Basilio was given to Edouard Cotreuil, who sang and acted the part with his accustomed artistry and made in it one of the outstanding successes of his long American career.

We have heard from reliable sources that the management of the Civic Opera wrote a circular letter to every member of the previous cast informing them that unless they desisted from burlesquing this opera, as some of them did, it would be taken from the regular repertory. This office now congratulates the management for showing a firm hand in rebuking some of the interpreters for clowning their roles. At the repetition one noticed that the letter of the management had borne fruit and the performance of the Barber, tamed down, brought back to our boards as fine a performance of the masterpiece as we have witnessed in many a year, even though Desire Defrere cannot count the role of Don Bartolo one of his best parts.

Giacomo Rimini was again excellent as Figaro; likewise Margherita Salvi as Rosina and Giovanni Manuritta, who made his farewell bow as Count Almaviva.

LA TRAVIATA, JANUARY 12 (MATINEE)

The tenth suburban matinee was given to La Traviata with Muzio in the title role. Here is a singer who draws at the box office and who, in every role entrusted to her care,

He can always be counted upon to do them full justice, and this occasion was no exception. Gunther and Hagen were in the capable hands of Friedrich Schorr and Michael Bohnen respectively, Gustav Schuetzendorf was the Alberich, Editha Fleischer Guttrune, Karin Branzell Waltraute, and the other feminine parts were in the hands of Marion Telva, Phradie Wells, Henriette Wakefield and Dorothee Manski. Artur Bodanzky conducted the uniformly satisfactory performance.

ROMEO AND JULIET, JANUARY 18

Amelita Galli-Curci, who has announced her retirement from the Metropolitan, made her next to last appearance on Saturday afternoon, as Juliet. A large audience heard the famous diva and applauded warmly her

(Continued on page 38)

Jacques Gordon to Leave Chicago Symphony

Jacques Gordon, distinguished concert master of the Chicago Symphony Orchestra, will close his association with that organization at the end of the present season in order



JACQUES GORDON

to devote his entire time to the Gordon String Quartet. The following article, which appeared in the Chicago Herald-Examiner, under the signature of Ashton Stevens, on January 1, tells the story in such entertaining fashion as to deserve space in these columns. Mr. Stevens wrote:

"Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, knows there is a Santa Claus. In fact, he knows there are five. That many wealthy patrons of music have made it possible for Gordon to leave the orchestra at the end of this season and devote the balance of his life to the Gordon String Quartet.

"Of course, there is a choke in the shouting. Gordon's going will leave a gap in the orchestra that is practically unfillable. Nobody knows that better nor admits it more readily than Frederick Stock. But Conductor Stock also realizes that there is a national, even an international, place for Gordon and his quartet, and in what now may be called Gordon's lifework he has not only Stock's warmest wishes but his priceless co-operation and advice.

"It cost a fortune to found the Gordon String Quartet. A large farm has been purchased just out of New York City, near Canaan, Conn., where will be erected, for the four musicians and their families and their work, four houses, a guest house and a concert hall. The place is already provided with its own little Colonial cemetery, to say nothing of a running brook, pleasantly recalling Schubert's composition for the bull fiddle, 'The Trout'—which is always a treat ('La Truite'), says Gordon, whose bad puns are bilingual. It is doubtful if the Kneisel (Gordon, by the way, was Kneisel's pupil), the Flonzaley, the London, or even Joseph Joachim's famous quartet were ever so hospitably housed.

"It's all the nicest holiday story I know, but tough on Orchestra Hall, the Field Museum, the Cliff Dwellers and the Tavern. I am beginning to feel about Chicago as the Irish feel about Ireland when they see her sons go away."

Alice Mock for Chicago Opera Tour

Alice Mock, gifted American soprano who is this season duplicating the success she scored last season with the Chicago Civic Opera Company, will appear with the company on its entire tour after the close of the Chicago season, February 1. Miss Mock is well liked by Chicago audiences and her portrayal of the various leading roles entrusted to her have won her the praise of the press as well.

At the close of her opera season Miss Mock will fill many concert and recital engagements, one of the most important of which is at the Harrisburg Mozart Festival.

Tibbett's Picture Shown

The premiere of Lawrence Tibbett's first talking picture, The Rogue Song, a Metro-Goldwyn-Mayer, took place at the Chinese Theater, Los Angeles, on January 17.

Reiners Divorced

On January 20 in Cincinnati, Berta Gardini Reiner obtained a divorce from Fritz Reiner, conductor of the Cincinnati Symphony Orchestra.

Last Minute News

Mischakoff May Succeed

Jacques Gordon

(By special telegram)

Chicago, January 20.—The Chicago office of the Musical Courier has heard a rumor to the effect that Mischa Mischakoff, at the beginning of next season, would succeed Jacques Gordon as concertmaster of the Chicago Symphony Orchestra. The rumor has not been confirmed, but it is said that the violinist announced as soloist for the concerts of January 24 and 25 would be seen at the first desk next season. This is Mischakoff.

Sea Music Festival Opens at Victoria

A four day Sea Music Festival, given under the auspices of the Canadian Pacific Railway, opened at the Empress Hotel in Victoria, B. C., on January 15. This was the second sea music festival staged on Canada's Pacific coast, the series having been inaugurated last year with a festival in Vancouver. Under the musical direction of Harold Eustace Key, a program of sea songs, hornpipe and pirate dances, and interesting novelties was arranged.

Maazel Again Scores in Chicago Recital

(By special telegram)

January 15.—A full house greeted Maazel at his second Chicago recital. He was enthusiastically received by his large audience and his splendid program aroused unusual interest, particularly the Brahms sonata. His Chopin and Liszt also warmly applauded. V. B.

Huge Crowds See La Argentina on Coast

(By special telegram)

San Francisco, Cal., January 16.—In spite of two sold out houses in this city and one in Oakland, La Argentina could easily have filled three more performances to take care of those turned away, but her time was so solidly booked up there was no open date for an extra San Francisco recital. According to reports from Los Angeles where La Argentina had three sold out appearances in the Philharmonic Auditorium, so many were deprived of the opportunity of seeing La Argentina that a special performance had to be arranged and the dancer will return to the Southern city to satisfy the tremendous demand. C. A.



JOSE ITURBI and DR. G. DE KOOS. Iturbi sailed on the Ile de France on January 17 after winning a sensational success in America during his first visit here. He made only a brief stay, but gave three Carnegie Hall recitals, the last two completely sold out, and played with leading orchestras. He returns in October. Dr. De Koos is his general manager in Europe.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GIPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505,
4506
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association,
The Fifth Avenue Association of New York, Music Industries Chamber of
Commerce, Honorary Member American Opticians.

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to 830 Orchestra Building, 230 South Michigan Ave., Chicago. Telephone,
Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CHAS. SAND-
ERSON (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 6452.
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phone, R22-0-47. Cable address, Muscourier, Vienna.

MILAN, ITALY—CHARLES D'IP, Via Bopila 2.
For the names and addresses of other offices, correspondents and representatives
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-
stands. Back Numbers, Twenty-five Cents. American News Company, New
York, General Distributing Agents. Western News Company, Chicago, Western
Distributing Agents. New England News Co., Eastern Distributing Agents.
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,
Wellington. European Agents, The International News Company, Ltd., Bream's
Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, notching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

NEW YORK JANUARY 25, 1930 No. 2598

Georg Kugel, concert manager of Vienna, made a brief visit to New York last week for the purpose of attending to some important business matters concerning European tours of artists now in America.

Here is what Mascagni thinks ultra modern art, as recently expressed at the inauguration of the National Congress of Popular Arts in Rome: "The modern art of recent years offends more and more the eyes and lacerates the ears, and the younger generations of every country are by now accustomed to a sentiment and comprehension which are alike contrary to human nature."

Wagner is having his due innings at the Metropolitan this season. No better German casts have been heard here for decades than our public is enjoying at present. Artur Bodanzky represents a tower of strength at the conductor's desk and he and his orchestra make the utmost of the eloquent and imperishable scores of the master who still reigns as king of all the opera composers, past and present.

A bill has been introduced in Congress to create a new rank for bandmaster in the United States Army in lieu of the present warrant officer band leaders. It has been pointed out that in foreign countries band leaders have a higher army rank than in America. In England the rank is first lieutenant, with higher rank upon retirement; in France, Canada, Japan, Denmark, Sweden and Spain the rank is captain; in Italy, second lieutenant; in Belgium, first lieutenant. It would certainly seem proper to honor music and musicians by giving the bandmasters of the United States Army higher rank than they now hold.

Atlanta, Georgia, is trying the experiment of establishing an Art Center (under the sponsorship of the Juilliard Musical Foundation, of New York) which is to stimulate the citizens of the Southland into added interest in good music. The plan is said to be the first of its kind in an American city. Speeches, publicity, concerts, and general propaganda will be the chief means employed to further the cause. "The time will come," says the director of the new Center, "when the promising young artist will have as good a chance to get on in the world as a 'hot' clarinet player has now." Meanwhile the "hot" fraternity, with an incredulous leer, keeps on blowing, scraping, and pounding jazz, and gathering in the shekels. Atlanta and other cities, where similar Art Centers are in contemplation, will deserve

the thanks of the land if the noisy, syncopating crew could be silenced, at least partially, and our public taught to give ear to the efforts of sincere musicians who mean well by the tonal art.

There will be no European tour of the Boston Symphony Orchestra this spring, as originally planned. The New York Philharmonic is surely going, and perhaps our musical friends across the sea decided that one American orchestra in a season constitutes an event, but that two would represent an invasion.

Amelita Galli-Curci, after nine seasons at the Metropolitan Opera House, will not be with us next year. She has obtained a release from her contract for next season for the purpose of displaying her eminent art on her first tour of continental Europe next spring, England in the fall and Australia in the spring of 1931. The diva leaves here in February. While we will not have the pleasure of hearing her in opera next year, her plans include a three months' concert tour in the United States next winter. Galli-Curci's managers, Evans & Salter, state that it is the desire of the renowned coloratura singer to retire in a measure from opera. Her absence from the Metropolitan will be keenly felt and she will be extremely difficult to replace in the roles that are her particular glory.

Opera in English, as given at the Casino Theater for a fortnight recently, went on the rocks financially, which is the usual way of opera in English. The performances were good, the voices were fresh, the conductor was excellent. Our public is to blame for leaving the company in the lurch. New York is either too indifferent or too busy to patronize opera in English. Otto H. Kahn was one of several generous souls to donate money for the purpose of enabling the American Opera Company to pay its obligations here, leave town, and set forth for further contracted appearances elsewhere. It is to be hoped that other localities will show enough interest to maintain the organization financially, and to shame the metropolis for its discouraging reception of a worthy and well executed artistic endeavor.

There has been opposition in some cities to the nature of the lectures and concerts which Walter Damrosch projects over the radio for the National Broadcasting Company. The objectors say that the Damrosch methods are not in line with the newest thought and systems in the field of child education. The contention bears an element of absurdity, for no one is more conversant than Mr. Damrosch, with the musical subject for juveniles, as he led public concerts especially for them during a quarter of a century or so before he went into radio work. After all, there is only one way to present good music properly to children, and that is to perform it well and explain it simply, as Mr. Damrosch does. Perhaps local jealousy, politics, or even "graft," lies at the bottom of the opposition which has manifested itself in certain localities against the Damrosch activities on the air. He will probably meet the issue, should it become important enough, in his own intelligent and decisive way.

Operatic conditions in Italy are discouraging. Attendance has fallen off alarmingly at all the lyrical theaters. That is a dire situation in a land so long considered the typical home of opera. No one has arisen to blame the debacle on jazz or on the influence of the radio, for neither jazz nor the radio predominate in Italy as they do in America. It is simply over there, as it is here, the question of an era and a public not essentially suited to operatic entertainment. In America, at least, we have the money to engage the best singers, and of course the singing is primarily the thing that draws audiences to opera houses. However, even in this country, the staleness of the repertoire is beginning to tell, and each new season finds the most familiar works being "dated" more and more. What will happen ultimately in Italy and here, if in another decade or two no new operas are accepted as successes, is a matter for pessimistic conjecture. On the other hand, the present utilitarian and machinistic period may pass off and leave the overworked and exhausted populations in a frame of mind to discard feverish amusement for the soothing benison of true art. History shows such revivals at various times in the life of the world. Therefore, the great operas which fail to draw now may not really be fading out permanently, and still face the possibility of a renewed long lease of existence. Such a consummation is devoutly and dearly to be wished.

Tuneful Melodies

The revival in Vienna of Verdi's Simon Boccanegra with a revised libretto is of interest. How satisfactory the work really is remains to be seen, but it is in line with progress to revive operas whose music contains what a headline in the New York Times describes as "tuneful melodies."

There has been a great deal of discussion since "modernism" was invented about the value and importance of tunes.

There has also been a good deal of discussion about the difference in meaning between the word "tune" and "melody."

The Times headline shows that the average writer, and probably the average ordinary individual as well, understands perfectly the difference between "tune" and "melody." A tuneful melody is a melody that it tuneful. The assumption is, therefore, that there may exist melodies which are not tuneful, which is, of course, the case. The word "tune" has been used advisedly to express those melodies which are tuneful. Everybody recognizes what that means, but it would lead one into technicalities to describe it.

One of the difficulties of a good many modern works that have been tried out by orchestras, chamber music societies and opera houses is that they have not been found acceptable by the public because they contain no tunes.

If one speaks to the composers of such works about their being non-melodic, they will vigorously defend themselves and say that there is not a bar of their music that is not melodic. The matter leads to almost endless confusion, because when the average music lover says that a thing is not melodic, he means, if he is speaking of opera, that the melodies are either not tunes or are not vocal, or he may mean, and very often does mean, both.

It has gradually become recognized that Wagner's music is full of "tuneful melodies," although most of them are in the orchestra. The public has learned to listen to the singing of the violins instead of the singing of the artists on the stage, and enjoys Wagner accordingly.

The revival of the Verdi work in Vienna is in line with what is going on in other parts of the world. The American Opera Company, for instance, is revising, under the skilful direction of Vladimir Rosing, the texts of the old operas, and, as near as is possible, some of the old-timers, like Faust for instance, have been made into music dramas.

The revival is also in line with what music publishers are doing, in America at least: filling their catalogues with transcriptions. The music publishers have discovered that people insist upon playing and singing tunes, and since present day writers of serious music refused, or are unable, to write any sufficient number of tunes to satisfy the public demand, the publishers in self defence have taken to the transcription of music of the sort that is sure to be acceptable.

So it is that a tune, once written, becomes available for almost any instrument, including the human voice, and almost any combination of instruments. Transcriptions are made for orchestra, for organ, for various types of chorus, for chamber music combinations, and so on, so that the one tune serves many purposes, and is placed within reach of almost any instrument.

Referring back to the New York Times, the final paragraph in the wireless dispatch from Vienna reads in part as follows: "Above all, it was a victory for Verdi. His melodies enabled the audience to forget their modern duty of listening only with their brains . . ."

On the same page of the Times, the comment upon Beatrice Harrison's performance of a work by Grainger says: "The melody, of a sentimental Nordic character, pleased the audience, and Mr. Grainger, Miss Harrison and Mr. Slonimsky bowed again and again."

All of which is almost a challenge to modernists to remember that there is such a thing as a tuneful melody and to defend their modernistic theories by proving that these modernisms do not preclude such writing.

Variations

By the Editor-in-Chief

Following the \$100,000 bequest from the late Chas. H. Ditson, the Chicago Musical College is the recipient of another donation of the same amount from a Chicago citizen who wishes to remain anonymous.

The new gift, like that of the late Mr. Ditson, is to supply six yearly free scholarships of \$1,000 each for deserving students.

Carl D. Kinsey, president of the Chicago Musical College, should feel flattered at the tribute which is represented by these gifts, as they denote not only faith in his personal ability and integrity, but also recognition of the valuable pedagogical work which his institution has put to its credit since it came under his management.

The Kinsey policy always has been to secure the best available teachers regardless of their nationality and as a result the standards and achievements of the Chicago Musical College remained conspicuously high. Many of its students are numbered among the outstanding teachers and performers of the land.

The \$200,000 donated to the Chicago Musical College is another recent evidence also of the attitude which wealthy Americans of insight and cultural taste are assuming toward the art of music. The Curtis and Juilliard enterprises testify still further to this sentiment, which was started perhaps by the munificent donation that established the Institute of Musical Art in New York.

The assistance furnished in the form of guarantee funds, endowments, and bequests for American symphony orchestras, has run into many millions of dollars. Numerous other philanthropical undertakings provide funds for European musical travel and study, for instruction in America, for debut appearances, for the publishing and performance of compositions. Then, too, there are all the prize competitions for performers and composers.

Talented and deserving but needy young American music students have no cause for complaint when such generous opportunities are placed at their disposal—and in an age where America is supposed to be devoted principally to mechanical and industrial development with its logical corollary of dollar grubbing.

Mr. Kinsey is to be felicitated for the very practical compliment to his College and congratulations are in order, too, for the fortunate students who will be benefited there.

Prof. Robert E. Rogers is out with a book called *The Fine Art of Reading*. In it he deals out a passage concerning book reviewing which applies with equal eloquence to music criticism and gives us professional appraisers of tonal doings, a creepy feeling of abject guilt. Prof. Rogers says: "Nine-tenths of our current literary criticism in America is hardly more than an expression of a personal preference which admits gleefully that not merely temperament and intuition, but glands, digestion and the morning-after hang-over, play their right and unescapable part in criticism."

L. B. inquires: "What became of Respighi's *The Sunken Bell*?" Well, it sunk.

F. W. Riesberg, *MUSICAL COURIER* veteran, has a desk near this department, whose compiler often overhears the Riesberg comments and occasional critical growlings.

The other day, as nearly as I can remember, Riesberg held forth as follows to the patient third assistant editor: "I was at the final Iturbi recital. I tell you rights are rights, but what right have those folks in the back row of the seats on the stage, in full view of the audience, to pop up and down at every pianistic crash? Particularly a young girl in a red waist and black curls. I like brunettes (having married two of them, in due course) but this black girl got my goat! There were two persons in the audience who had played some of the Liszt Etudes Transcendantes for Liszt himself—Alexander Siloti and myself. Both of us have sweet recollections of those Weimar summers of the early '80's. I recall especially Liszt taking me by the ear when I played an octave passage too fast, and gently lifting me from the piano-stool, right in the middle of the piece. 'Zu schnell, Amerikaner,' said the Master. Ricordanza was one of Xaver Scharwenka's favorite concert-pieces. He played it with the facility of Iturbi, and with great depth of expression and sentiment. Scharwenka could well afford to play the Liszt study, in partial acknowledgment of Liszt's introduction and

recommendation of the young Scharwenka of 1883 (he was then 33 years old) and his new piano concerto in F minor. With such a passport to favor he travelled over all Europe, playing his work with all the symphony orchestras."

Dr. Samuel E. Asbury, least known of American composers, wrote to me about ten years ago that he was busy on a huge operatic work, a sort of Nibelungen cycle of Texas. Since then, I have been favored by Dr. Asbury with several missives in which he chronicled the progress of his epic, and sent me sketches of the musical motives and their orchestration, which I read with interest and awe, as the sender confessed to being absolutely lacking in the technic of composition. That seemed no serious drawback to him, nor to me, for I remembered that Rimsky-Korsakoff had written his symphonic poem, *Sadko*, before he knew anything of ordered and scientific harmony, form, counterpoint, and orchestration.

In a recent Dallas weekly, I was not surprised, therefore, to read the attached account, which proves that Dr. Asbury has by no means given up his ambitious project and, in fact, is working practically toward its realization:

A short, slightly bald little man of fifty-odd years came into Dallas the other day to spend his vacation away from the first assistant chemist's desk at Texas A. and M. College, opened a battered old Gladstone, took out an armful of compositions and startled the distinguished music world of our metropolis.

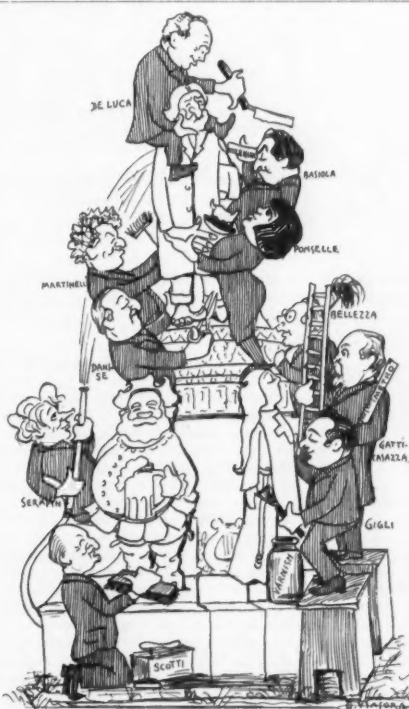
The little man was Dr. Samuel Asbury who has completed one cycle of a Euripidean music drama that has to do with the Texas fight for independence, and who rendered that in McFarlin Auditorium at Southern Methodist University before the eminent composers and musicians of the city.

Prodigious! Amazing! Staggering! they said, and all the while the thunderous charge of Santa Anna's army on the immortal Alamo was being drawn from pianos and organs, the lamentations of the women at Goliad when the news reached them of the massacre were waiving through the staid old building.

The assembly immediately demanded: who is he? He is not a musician. First of all he is an agriculturist—and a good one. Then somebody remembered he was a director of the Texas Historical Society and probably knows as much about Texas history as any man living. But that was all. Nobody had ever heard of his music before. . . .

As a matter of fact, Dr. Asbury frankly admits that what he doesn't know about music would fill several libraries. But years ago he conceived the idea of a Texas opera, i. e., a cycle of five musical plays of early Texas history. Now it has, he says, got beyond that.

He hopes, but says it probably won't happen while he is alive, to see erected in some section a great community theater where a Texas opera can be presented each season, much after the fashion of the Passion Play at Oberammergau. As the years go on contemporary history might be absorbed and depicted.



THE UNBLEMISHED VERDI.
Recently the Verdi statue at Sherman Square was washed and cleaned and a number of well known musical artists took part in the proceedings. The accompanying cartoon by Viafora illustrates how reverentially and thoroughly the renovating band went about its labor of love.

This project would be a civic enterprise and there would be no commercial gain. Only those participating in the drama would be permitted to see it. Presented in a vast, octagonal outdoor theater, it would require thousands of actors and a score of directors.

Historians agree that no man is better fitted to make such a play perfect in fact as Dr. Asbury. It is said he has the most complete collection of Texas folk music and old Texas history extant. He has one of the finest libraries of old English drama in existence. His music scores range from the primitive to the Soviet compositions of this year. He lives alone at College Station, in a small house that contains three pianos, and for years has been devoting his spare time to the Texas Opera, with the aid of students who are in sympathy with his movement.

His stay in Dallas was brief. While here he was a guest of Henry Smith, one of the editors of the *Southwest Review*, a young professor at Southern Methodist University and one of the keenest of the group of younger Southwestern thinkers. Smith is enthusiastic about the project. And Dr. Asbury says simply:

"My only hope is that the idea will survive and some younger men develop it."

And then he put his twisted felt hat on his bald head, locked his bag and went back to the first assistant chemist's desk at College Station while Dallas music circles slowly recovered from the shock.

There is no reason why Dr. Asbury should not succeed in his endeavor, especially as he has the zeal of the true pioneer with a great vision. The *MUSICAL COURIER* expects to publish some practical examples of what Dr. Asbury has done so far toward completing his Texan opera or musical play, and it is to be hoped that he may become the American Rimsky-Korsakoff.

That is not his object, however, for self glorification plays no role in the plans of the unusual dreamer from College Station. He has the true fanaticism of a prophet with a message to the people.

While Dr. Asbury struggles toward progress, there are those who move backward along musical lines. A well known singer contributes this signed letter:

New York, January 20.

Dear Variations:

Perhaps you never see the New York Evening World so I am enclosing a sample of the so-called humor that appears in it. Truly, one must almost agree with some of the detractors of New York when they say that the metropolis is the greatest "hick" town of them all.

I doubt that this article would seem funny to the veriest backwoodsman. I thought this type of humor had died out with the mauve decade. Surely a public that is acquainted with the beauty of grand opera, as ours is pretty thoroughly now through the phonograph and radio, is not likely to chuckle over such humor.

I suppose it is beside the point writing all this to you but I feel there should be some audible protest to this type of thing. I have no quarrel with the humorist in question, no doubt that is the way he feels—but doesn't it seem pitiful that a leading metropolitan daily pays for such humor at the present day?

Very sincerely,

The appended article inclosed in the singer's letter is by the noted funny man, Chic Sale:

Gentlemen, we are now at th' peak of the grand opy season. She opened in New York and Chicago some weeks ago with a bang an' ever since has been drawin' big crowds—m-i-g-h-t-y, m-i-g-h-t-y near as big crowds as th' musical comedies.

Of course now nothin' would break up an Odd Fellows picnic quicker than havin' some grand opy singin' but you certainly have got t' hand it t' th' opy singers themselves, an' I'll tell you why.

Grand opy singin' is a m-i-g-h-t-y, m-i-g-h-t-y tough proposition. You take hog callin', fer instance, an' your audience belongs t' you. It ain't paid no admission. But take an opy audience. They not only bought tickets but some of 'em had their clothes pressed an' some come t' town in taxicabs. So you have got t' do some loud yelpin' t' please 'em.

An' another thing. A grand opy singer has got t' study for years at home an' in Chicago, Peoria, New York, San Francisco an' th' rest of them foreign countries before he can get out there an' sing that way without bustin' out laughin'.

A gentleman writes in the New York Evening Post, that when an Italian opera company recently did *Madam Butterfly* in Tokio, the native audience smiled gravely at what the singers presented as "Japanese" costumes, bearing, and ways. Probably the Tokio audience felt as do opera going listeners in our land when they regard the "American" costumes, bearing, and ways, of foreign singers giving us a performance of Puccini's *Girl of the Golden West*.

The next installment of Variations will be written in a warmer and more salutary clime than that of New York, whence an harassed and neuritis-racked musical scrivener is being driven to Florida's warming strands in order to have himself thoroughly baked out.

It is hard to leave all the concerts and operas, but the writer of these lines shall try his best to endure the deprivation.

LEONARD LIEBLING.

MAINTAIN A HIGH STANDARD!

The Brooklyn Daily Times, on January 12, carried a leading article by Harold A. Strickland, in which he quotes a letter from James P. Dunn commending his stand upon the matter of Mengelberg's departure and a letter, also from Mr. Dunn, written, as Mr. Dunn says, to a Manhattan newspaper some six weeks ago, which it has not seen fit to publish.

In this letter Mr. Dunn comments rather severely upon conductors who do not play works by American composers, and commends especially Mengelberg's attitude in this regard, saying that he can recall offhand at least sixteen Americans who have been the objects of his beneficence.

Mr. Dunn also includes in his letter a paragraph which expresses a great truth. It reads as follows: "Finally, may I take mild exception to one statement of yours. You speak of the Philharmonic as New York's sole major orchestra; possibly you are right, but after hearing last night's superb performance of the Manhattan Symphony under Henry Hadley, I am inclined to think the second has arrived. Moreover, Mr. Hadley deserves the greatest credit by reason of his placing American works on all his programs."

It would seem to some that it would be a courtesy on the part of visiting conductors to play works of natives of the country of which they are temporary and much-honored guests. We are told, however, that, in some cases at least, regular seat holders and guarantors of the concerts dislike the introduction of American works because they do not care to have precious time wasted in the performance of music which they do not enjoy.

There will be a different feeling in the matter when only such American music is given which is of such merit that it cannot subject conductors to this sort of criticism. The thing that has injured the progress of the American composer in the past is that American works have been given which never should have been given.

ORCHESTRA NOVELTIES BY AMERICANS

An article appeared in the Sunday Times entitled *Orchestral Activities Afield*, which gives a list of novelties which have been presented by American orchestras this season, and says that "compositions by native composers have had unusual attention." Among these latter the following are to be mentioned:

Henry Eichheim, who conducted his own musical impressions of the Orient, which he calls *Burma* and *Java*. These were given by the Boston Symphony Orchestra. The same orchestra played Blair Fairchild's *Chant Negres*; also Louis Gruenberg's symphonic poem, *The Enchanted Isle*. The Chicago Symphony Orchestra played Gruenberg's *Jazz Suite*. The Rochester Philharmonic Orchestra played *The Raising of Lazarus* (Bernard Rogers), a *Dance Suite* (Robert Sanders), *Prairie* (Leo Sowerby), *Moby Dick* (Douglas Moore), *Scherzo* (Beryl Rubinstein), *Homer Simmons' Variations* for piano and orchestra, and an *Orchestral Suite* by Herbert Inch. The Minneapolis Symphony Orchestra played Edwin J. Stringham's first symphony in B flat minor. Mr. Stringham was born in Kenosha, Wisconsin, in 1890. The San Francisco Symphony Orchestra played Stoessel's *Suite Antique*, and Quinto Maganini's *Cuban rhapsody*, *Ra Rumba*, which was conducted by the composer. Also, a symphony by Daniel Gregory Mason; *Gargoyles of Notre Dame*, by Dent Mowrey of Portland, Ore.; and *From the Northland*, by Sowerby.

So far The Times. In addition to the works here listed, one recalls that the Boston Symphony Orchestra also gave Werner Josten's *Jungle*, and that the Cleveland Orchestra gave New Year's Eve in New York by Werner Janssen. There have probably been other orchestral novelties by Americans.

THE GERMAN GRAND OPERA COMPANY

It is a tribute to the management of Sol Hurok that the German Grand Opera Company, which started its season in Washington recently, has been booked for a coast to coast tour. Mr. Hurok has wisely chosen as advance manager, Charles R. Baker, who has secured for the company an astonishing succession of dates. There is hardly a day in January and February and part of March during which the company is not appearing somewhere. After its start in Washington, Baltimore and Philadelphia it moves west to Pittsburgh, Cleveland and Detroit, Milwaukee, Chicago, St. Paul, Omaha and Kansas City, St. Louis and Indianapolis, and back

east to Cincinnati, then southwest to Texas, Arizona, north through California, and then, on its way east, to Denver. This is the booking at the time of writing. The opening is already a matter of record. Under the direction of Ernest Knoch the first performance was in Washington, with Galski in *Die Walküre*. The other artists gave the famous soprano valiant support, and the orchestra was splendid. The result was such a reception as must have thrilled everyone concerned in the performance.

And why not? Wagner is, after all, the greatest composer of opera the world has ever seen, and it will be many and many a year before another such man is the gift of the gods to humanity. A company giving the works of Wagner as Wagner wrote them should be able to make not one season in America, but season after season as a permanency. The American public is fully capable of appreciating the music dramas of the great master of Bayreuth, and it needs only such a company as is now on the road to make such an operatic venture a success.

REPORT OF PIANO CLASS COMMITTEE COMMENDED

The resolution which was passed at the Music Teachers' National Association convention at Cincinnati on December 28 commending the National Bureau for the Advancement of Music and the work of the M. T. N. A. committee is of importance. It reads as follows:

"Whereas, the group method of teaching the piano has made such important progress during the past few years and especially in connection with the work in the public schools and,

"Whereas, the Music Teachers' National Association has taken the initiative in studying this new movement from the private teacher's viewpoint, through its special Piano Class Committee, and has prepared a booklet from that angle,

FOR A CONTINUATION OF THE AMERICAN OPERA COMPANY

The following letters concerning the American Opera Company, and the entire problem of opera in America, are of general interest and great importance. They are here printed in full with the hope that the worthy sentiments of their writers may influence others able to improve conditions in this branch of musical art.

January 14, 1930.

My dear Mr. Kahn:

This past week I have been to four performances of The American Opera Company and the work this organization is doing and their improvement in these two winters has greatly impressed me. I feel it is such a necessary thing for the cultural development of this country and in particular for the talented young singers of today and of the days to come.

America is the only great country where there is no opera given in the language of the people and employing its own artists. The efforts to establish this American Opera Company have received such enthusiastic appreciation in the many towns where it has been heard, proving it a valuable part of the development of this country. I feel that Mr. Rosing is one of the exceptionally gifted men to establish such a company. His ideal for the work and his unusual standards of production have shown what he could accomplish in the future. But as is true of all things pertaining to American development there must be people having vision and belief in American talent who will give financial backing to this splendid enterprise.

I hope this young movement, which can mean so much that is beautiful and stimulating in the future of American life, will appeal to your ever generous spirit.

(Signed) MARCELLA SEMBRICH.
* * *

In response to Mme. Sembrich's plea, Mr. Otto H. Kahn has written as follows to the management of the American Opera Company, sending a copy to Mme. Sembrich:

January 16, 1930.

Dear Mr. Taylor:

It has become increasingly the fashion, of late, within certain circles of the intelligentsia, to belittle opera as a form of art. Without discussing the theoretical validity of that appraisal, I would say that, roughly, the test of any form of musical art is whether it has power effectively to convey to the mind and the emotions of the listener the call of beauty and inspiration. By that test, Opera, with its wide and potent popular appeal, stands amply vindicated. Indeed, when looking at the paucity of inspirational effects which the stage and screen offer to the people (and the multiplicity of the reverse), it seems to me that the claim of opera to be encouraged and supported cannot be rightly contested.

Moreover, America produces annually a crop of young people, eagerly devoted to the art of singing. Most of them are serious, and sincere, and assiduous in their striving, some of them are greatly gifted. With the regrettable, but unmistakable, decline of the opportunities available in the field of concertizing (owing largely to the advent of the radio and the "talkies"), the need for the operatic stage in order to enable American artists to make a career in their own country and to come into direct, instead of mechanized, contact with the public, becomes increasingly great.

To attain the full measure of its potential popularity, opportunity and influence, opera in America ought to be

"Be it resolved that this Association accept the booklet, 'Piano Classes and the Private Teacher,' as the report of the committee and recommend it to the attention of all private teachers wishing to make an impartial investigation of the subject, both as it relates to the public schools and to their own studio work."

There can hardly be any doubt of the fact, as intimated in this resolution, of the important progress that has been made in piano class teaching, nor can there be much doubt that piano class teaching, like a few other very recent innovations in the world of music, is here to stay.

The uncompromising attitude that some private teachers are taking on this subject, and on the subject of other present-day musical innovations may be natural, but it is certainly the result of poor judgment.

There is no possibility of changing conditions, and all the protest in the world will not make a dent upon them. There have been "howls" in every epoch of the world's development against "progress," but those "howls" have never had any effect. What is genuine progress will last; what is only seeming progress will die of its own defects.

It is true that we cannot always distinguish between progress and useless experiment. It therefore may seem presumptuous for us to say that these present day innovations have come to stay. It is, however, safe to say that they have come to stay for as long as will be of any interest to those who are taking advantage of them or are protesting against them, and we, after all, are chiefly interested in the present.

The thing to do is just what the Music Teachers' National Association is doing, meet changing conditions not with futile protest, but with a determination to take advantage of them. It can be done, and the wise musician will study ways and means to do it.

sung in English, as a general rule (with certain justified exceptions), and mainly by American artists. Ample opportunity ought to be given to talented young American singers to gain experience and stage routine. American composers ought to have their innings, whenever warranted by the quality of their work. The cost of giving opera ought to be kept within reasonable bounds, so as to make it possible to admit the public at popular prices. And the performances of opera so given ought to take place in houses of moderate size.

The Metropolitan Opera Company, of which I have the honor to be chairman, is doing, earnestly and sincerely, all it can to give opportunity to American singers and composers, and it will always (other things being equal or nearly so) give preference to an American over a foreign artist. But it cannot be, is not meant to be, its traditions, and its public will not let it be, a laboratory, an experimental theatre or a training ground for untried singers. Its function is to produce, before a highly exigent and discriminating audience, the best and most worth while artists and works from all countries. For a variety of reasons it has adhered, rightly and necessarily, in my opinion, to its traditional policy of performing operas in the language in which they were composed. It will continue to adhere to that policy.

Therefore, to "Americanize" opera, to make its popular appeal nationwide, to provide adequate opportunity for young American talent, organizations of the nature of the American Opera Company are essential and ought to be cordially welcomed and encouraged. That welcome and support ought to be doubly cordial when they are based not merely upon sympathy with the aim in view, but also upon appreciation of the merit of the performances offered. And the American Opera Company's performances do have merit.

Personally, I derived great enjoyment from those of the American Opera Company's productions which I had the opportunity of attending. Fresh, good, young voices, competent and intelligent direction and stage management, a spirit of zest and spontaneity, coupled with a high average of acting proficiency, some of it rising to unusual excellence, originality of conception, absence of staginess and artificiality—all these things combine to make the performances of the American Opera Company, under Mr. Rosing's leadership, noteworthy, alive, and, what they are essentially meant to be, lyric drama.

While the American Opera Company's New York season has been a distinct artistic success, and while it has met with universal recognition on the part of the press and of its patrons, I regret to learn that the financial results have been by no means commensurate with the merits of the performances and of the aim in view, and that, indeed, the American Opera Company is menaced with the necessity of disbanding, unless some financial support, a by no means exorbitant sum, is forthcoming very promptly.

It would be a sad reflection upon our readiness to support worthy movements in the cause of American art, and a grievous discouragement to those who, with fine zeal and with disregard of material considerations personal to themselves, have given to the American Opera Company the best that is in them, if that organization were compelled to discontinue its meritorious and highly promising activities. I hope very sincerely that the financial support which the company requires to insure its existence, will be forthcoming without delay. Personally, I am very glad to enlist myself among the patrons and well-wishers of the American Opera Company by sending the enclosed check.

(Signed) OTTO H. KAHN.

Readers Forum

Addenda and Annotations

LOS ANGELES, CAL., January 8, 1930

Editor, The MUSICAL COURIER:

It is indeed some time since my last letter reached you, although the mood to write to you has been mine on several occasions. Some things I shall mention are not of recent interest, yet shall not be withheld on that account.

When the Chicago Civic Opera Company revived Don Giovanni several seasons ago you stated, in an editorial note—if memory serves—recalling the cast when Nordica, Jomelli, and Sembrich were concerned, that both Nordica and Jomelli had passed away. Jomelli has neuritis dreadfully—arthritis, rather—and has been living in Honolulu for some years. In 1927 she was teaching in a conservatory there. I wrote her there last in 1928.

I was greatly interested in Arthur M. Abell's letter to you, published in the September 21, 1929, issue of the MUSICAL COURIER, about Genius, and its discussion subsequently in the columns; also—same issue—"On Memorizing." Out here our own Olga Steeb is entitled to mention in that line, with some four thousand compositions ready, so they say. You will recall her nine concertos in one week, three concerts in Berlin, about 1909 or 1910. They tell that she saw the Schulz-Evler Blue Danube transcription for the first time, memorized it, and finished it for concert performance in nine hours!

Dean Harold L. Butler's list, page twenty-nine, issue of September 28, does not contain any too many singers, but certainly two names should not have been omitted, Nordica's (Boston University) and that of Alma Webster-Powell (Ph.D. from Columbia). Alma Gluck matriculated at least at New York University. Among men musicians he did not include Frederick Field Bullard or Dr. F. Morris Class, and—college trained, I believe—Marshall Kernochan, nor Dr. Howard Hanson, nor Dr. Edwin J. Stringman (both of Northwestern University) nor Henry T. Fink, F. S. Converse. (I see he did include some I've enumerated.)

Anent German tenors for the Metropolitan, it strikes me oddly that there is no attempt to secure Richard Tauber, widely known as the "German Caruso" because of the color of his voice and singing. I am as-

sured that he is without doubt the foremost heroic German tenor, versatile to a degree (sings even in operetta) and makes so much money he wouldn't be enticed by the sum the Metropolitan Opera Company pays, or would pay. By the way, isn't the tenor, Gilman, referred to (October 5 issue, page 30) as Scandinavian, and no "German" tenor at all?

I want you to know how much I've appreciated the tributes you paid to Lilli Lehmann in connection with Lucia Chagnon, Melanie Kurt, and Leonora Corona, together with the many illustrations during 1929 in the MUSICAL COURIER. For the pictorial issues, thanks; for the tribute to Sibel Sanderson (October 12 issue)—she is only a name to most people now; for Mme. Delia Valeri's articles—provocative of thought they were.

Regarding the degree of Musical Doctor, conferred on Mme. Galli-Curci, in Ripon, Wis. (November 9 issue, page 32), she is by no means the first woman to be so honored. As long ago as 1903 Toronto University conferred the same degree on Eva C. Taylor. Then in 1910 Durham University gave the same degree to Ethel Smyth, the English composer. There is Dr. Annie Patterson, writer of books dealing with music; her degree was given by the National University of Ireland. I was present in 1922 when Ernestine Schumann-Heink was made Musical Doctor by the University of Southern California, Los Angeles, Calif. The past summer Mrs. Florence Lamont Hinman received that degree—in Denver, I believe. (See page 6, December 14 issue, for photo). The issue of January 4, 1930 (just arrived) states that Galli-Curci was in fine fettle at her first appearance at the Metropolitan, December 26. That is gratifying.

(November 16 issue, page 30) I should most certainly like to know who wrote There Was Once a Boy. Believe me when I state that I could tell you much about the person who was the subject of it—some of it absolutely the opposite, and none of it hearsay, but facts only. However, I would not be unkind, needlessly at least.

I was saddened to learn of the death of Ovide Musin. He was the first great violinist I heard. Perhaps you recall the recitals he gave with Lilli Lehmann and Franz Rummel in New York and Boston.

Anent historical programs, do not omit those Gabrilowitsch gave in New York, Boston and Chicago about 1915 or 1916; those by Ernest Hutcheson in 1924-1925, nor those—projected at least—about that time, by Germaine Schmitzer; Olga Samaroff with her

complete Beethoven Sonatas; then, too, Hans von Bülow should be mentioned, also Frederic Lamond, and Ernest Schelling's series of concertos back in 1922-1923 in New York City.

(December 21 issue, page 21). All credit to Grace Moore, but she is not the first American singer to sing the title role of Manon by Massenet since Geraldine Farrar. I heard Elizabeth Amsden do the role repeatedly and Queena Mario has sung the role, too, at least once.

I presume you know that the performance of Goossens' Judith at Philadelphia was the third performance anywhere of that opera. Not so bad for the U. S. A. to get an opera so early in its career.

Referring to Bernard Ziehn, the great theorist, my list of Ziehn's pupils includes these persons: the late Fannie Bloomfield Zeisler, Wilhelm Middelschulte, John Alden Carpenter, Oscar Deis. Then Julius Gold, as we know. Probably Theodore Otterstrom. I think Eleanor Everest Freer (Mrs. Archibald Freer) of Chicago studied under Ziehn, too. Ziehn had a profound knowledge, but I doubt if he had any such working knowledge of theory as has Adolf Weidig in Chicago. I recall the maxim: "The best educated man is he who is most useful." In this respect, besides, look what Weidig's pupils have done and are doing creatively. Witness Edward Collins, Clarence Loomis, Frieda Peycke for instance.

It seems to me I recall some American conductor, before Henry Weber, to conduct in Italy. Can you place him for me?

I note that Blanche Marchesi is still active, singing and teaching in Paris and London. Good for her! She seems determined not to let the public forget the name Marchesi. She has not yet equalled the astounding list of pupils from her mother's studio, but Clara Clemens, Phyllis Archibald, Astra Desmond are all artists. I wonder what share she has had in Jeritza's career? The latter is her daughter-in-law, you will recall.

It might interest you to know that I have enough material for a book each about Nordica and Carreno; Joseffy, Sibel Sanderson, Bloomfield-Zeisler, Gerville-Reache—these four I could easily use as subjects of sketches. Shall I turn writer?

Occasionally I glimpse De Seguro hereabouts.

This is enough for one letter, hodge-podge that it is.

With all best wishes, I am,

Ever and sincerely,

(Prof.) D. H. SILVIUS, JR.

I See That

The Chicago Musical College has received \$100,000 from a donor who chooses to remain anonymous, as a foundation for free scholarships of which six will be immediately created.

Galli-Curci has announced her retirement from the opera stage to devote herself exclusively to concert work.

Max Walther, noted Berlin impresario, is scheduled to arrive in America on February 1.

Marie Montana scored recently in Seattle. The American Opera Company concluded its New York season with Madame Butterfly on Saturday night.

Clarence Cameron White has been awarded a Julius Rosenwald scholarship.

Yehudi Menuhin scored a genuine triumph in Amsterdam just before he returned to this country.

Grace Kerns is now teaching.

The National Music League reports a notable increase in membership.

Alfred Sprissler has gathered some instructive material concerning the Philador family.

The Chicago Symphony Orchestra is offering a splendid opportunity for worthy young soloists to appear in recital with that organization.

Edna Richolson Sollitt is the authoress of a new book, Mengelberg and the Symphonic Epoch.

Minneapolis needs awakening, musically speaking.

Frantz Proschowski is writing a new series of articles for the MUSICAL COURIER.

John Charles Thomas' programs for the Tired Business Man are a popular success.

Magda Tagliafero, Brazilian pianist, is rapidly winning success abroad.

W. Creary Woods has been appointed executive secretary of the Curtis Institute of Music.

The Chicago Musical College has issued its annual summer master school catalogue. Adelia I. Morgan has written a colorful account of her experience abroad conducting classes in the Effa Ellis Perfield Music Teaching System.

Anton Bilotti has built up a fine reputation in Europe through repeated successes there during the past five years.

Katharine Goodson, English pianist, scored a genuine success in Chicago, in her first appearance in several years.

Leo Schulz, cellist and conductor, has returned to New York from a short trip to Europe.

Anna Savina will give her first New York recital at the Guild Theater on the evening of February 2.

Clara Rabinovitch, pianist, will give a recital at Town Hall, New York, on February 1.

Karl Lorenz conducted the Chamber Music Guild in their first public concert, Town Hall, January 15.

Carolyne Gray and Bernice Allaire, artist pupils of Mme. von Klenner, were heard at the National Opera Club January 9.

Edwin Grasse, violinist, organist and composer, plays frequently over radio stations WNYC and WEAF.

Harry Fratkan played new violin works by himself and Boris Levenson at Engineering Auditorium January 15.

The Salon Sutro presented works by Charles Haubiel at their January 10 affair in Washington, D. C.

Frederic Baer was much praised by conductor Ernest Lunt of Pittsburgh.

Edmund J. Myer, of Los Angeles, has issued a booklet, Science and Art of Breathing.

Edward Murch, boy soprano soloist of Grace Church, New York, appeared at the last Schola Cantorum concert.

The Studio Guild, Grace Pickett, president, gave a tea for Robert Underwood Johnson this month.

Maazel will give his last concert in the United States this season on Tuesday evening, January 28, at Town Hall.

John Hutchins gives some sound advice about practicing at home.

The summer session of the Eastman School of Music will be held from June 23 to July 26.

Nikolai Orloff, pianist, is to give a New York recital on February 5 at Town Hall.

The seventh annual conference of the National Civic Music Associations of America was held in Chicago, January 9-11.

Hilda Burke's second season with the Chicago Opera, is adding to her already fine reputation.

Harriet A. Seymour's Philosophy of Music, published in 1920, is still a valuable treatise for present day use.

Grainger's English Dance has created a sensation in Australia.

Beethoven's Fidelio was revived with much eclat by the Chicago Civic Opera Company after a lapse of thirty-five years since last performance.

Jacques Gordan, concertmaster of the Chicago Symphony Orchestra, is to leave

that organization at the end of the current season.

Huge crowds continue to pay tribute to La Argentina on her present Pacific Coast tour.

The Reiners are divorced.

Lawrence Tibbets' sound picture, The Rogue Song, had its premiere in Los Angeles on January 17.

Austral and Iturbi Sail

Iturbi, Spanish pianist, who certainly created a sensation in America during his brief stay here, sailed on the Ile de France, January 17. He opens his European season on January 24 as soloist with the Residentz Orchestra of Rotterdam, after which he plays continuously until July 1 in all the leading countries of Europe, from Holland to Greece. He returns to America in October.

The things that have particularly impressed Iturbi here are American jazz and American symphony orchestras. Nowhere in the world, he says, can either the former or the latter be equalled,—and it so happens that a representative of the MUSICAL COURIER, calling on him recently at the St. Hubert, where he was staying, found him with a pile of jazz music on his piano, amusing himself playing this Broadway hokum with all the delight and buoyancy of a boy.

Florence Austral and her husband, John Amadio, also sailed on the Ile de France. As soon as Miss Austral arrives in England she commences as usual her "celebrity tour" of twenty-five concerts, including appearances with the London Symphony, the Halle Orchestra of Manchester, and the Liverpool Philharmonic. During the summer she will be in Australia, New Zealand, Tasmania and South Africa, where more than fifty engagements have already been arranged for her, with more to come. She will be back in America next January.

Marion Talley Goes to Bermuda

Marion Talley continues to enjoy a real vacation and as yet shows no signs of returning to the concert or operatic field. On Thursday of this week, she and her family sailed for Bermuda merely for a pleasure trip.

Elsie Illingworth With N. B. C.

Elsie Illingworth, who for the past seven years has been with Concert Management Arthur Judson, terminated her connection with that organization three weeks ago and

Obituary

JOHN M. MULVIHILL

John M. Mulvihill, president of the Elitch Gardens Company of Denver, died there on January 14 after several weeks' illness resulting from a cold contracted while on a visit to New York on business concerning the Elitch Gardens Theater.

Mr. Mulvihill was a leader in industrial, civic and artistic life in Denver, and, in addition to being president of the Elitch Gardens Company, was manager of the Broadway Theater and active in the cultural developments of his city and state. He brought to Denver some of the greatest talents in the dramatic and musical world, often at great financial loss to himself, so that the people of Denver might enjoy the advantage of musical and dramatic offerings seldom found outside of big Eastern cities.

The Elitch Gardens Theater housed the first stock company in America, and reached the pinnacle of its career under the management of Mr. Mulvihill. It was Mr. Mulvihill who introduced Rudolph Ganz to Denver as conductor of the Denver Symphony Orchestra. He later took Henry Hadley to Denver to fill the same position, and then Ganz again, so that the orchestra was developed into one of the finest music organizations that Denver has ever had.

Mr. Mulvihill was a native of Pennsylvania and moved to Denver in 1902 in search of health, after filling an executive position in the Carnegie Steel Mills of Pittsburgh. He took a position in Denver with a utility corporation which later became the Public Service Company of Colorado, but in 1921 he resigned in order to devote himself to the upbuilding of the amusement park. He leased the Broadway Theater in 1928. He was born in 1869, and is survived by his widow, Mrs. Catherine Nagel Mulvihill, one daughter, Mrs. Arnold B. Gurler, two grandsons and three sisters.

John C. Wilcox, head of the Denver College of Music, says: "The passing of John M. Mulvihill is a body blow to music. He has been a tremendous force in promoting increased interest in music by sponsoring summer symphony concerts at a huge financial loss to himself. Indeed, without the vision and daring of Mulvihill, Denver would not have had summer symphony concerts."

is now associated with George Engles, director of the National Broadcasting and Concert Bureau.

A Band and Orchestra Contest in New York

The New York Evening Graphic has organized a band and orchestra contest to be given in Madison Square Garden on the afternoon and evening of March 29. It is open to all amateur bands and orchestras within a radius of fifty miles of New York City, and is sponsored by Mayor Walker. Edwin Franko Goldman, noted bandmaster, has accepted an invitation to act as chairman. The object of the contest is, as stated by Mr. Goldman, "to create a greater interest in music, and particularly to give encouragement to those young people who have taken up the study of some orchestra or band instrument."

"Last year," says Mr. Goldman, "Mr. John Philip Sousa and I were the judges of a band contest held in the West, and we were amazed at the superiority of the Western organizations over those in the East. It seems to me that we lack the stimulus here and it is for that reason that I am particularly interested in this coming contest."

Barth on Pacific Coast

Hans Barth is making a little tour to the Pacific Coast, playing in San Diego, Long Beach, San Francisco, Santa Barbara and Los Angeles, between January 29 and February 7.

He will play on the harpsichord works by Scarlatti, Mozart and Beethoven; on the piano, his Sonata Joyous, and waltzes by Strauss, Chopin and Barth, the latter being the artist's Paraphrase on American Beauties; on the quarter tone piano, Shadows of a Cathedral, Prelude and Fugue, and North Wind, all by Barth.

Rabinovitch Recital, February 1

On Saturday afternoon, February 1, Clara Rabinovitch, pianist, will give a Town Hall recital. Her program will include Mozart, Chopin, Brahms, Ravel, Debussy, Rachmaninoff, Tcherpine and Liapounoff.

Tales of Hoffmann for Children

The Charlotte Lund Opera Company will give a performance of Tales of Hoffmann, at Town Hall, February 23, at eleven o'clock in the morning. The Alata Dore Ballet will assist.

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THE PHILOSOPHY OF MUSIC

(A Review)

Harriet A. Seymour is well known for her philosophies. She has formulated important theories regarding musical instruction and has made them practical. Her theories were outlined in a book entitled *The Philosophy of Music*, published by Harper & Brothers in 1920. The book is in many particulars as new today as it was when it was written, and is a fitting subject for a review.

In a subtitle Mrs. Seymour calls her book *What Music Can Do for You*. That is intended to be a description of the contents of the book, but it is only a very partial description. As a matter of fact, the book deals in an important manner with the question of ways and means of reaching the student's mind with music.

To begin with, Mrs. Seymour, in a foreword, says, "Thousands of people who studied music when they were young have given it up when they married or when they went to work, or became absorbed in some way." She asks why this is the case, and replies by saying that they have neither time nor desire for endless scales and exercises, and they have concluded that since they cannot play or sing simple tunes, they simply are not musical.

In a later paragraph Mrs. Seymour says: "The old way of studying music by practicing innumerable scales and exercises has been a failure. The philosophic way is first to awaken music from within by means of simple drills."

As to method, Mrs. Seymour states that the great principle is, first, listening, then thinking, then action.

One may well ask how it is possible that students have been musically educated in the past without learning to listen. As a matter of fact, Mrs. Seymour believes, and we are all forced to agree with her, that in the past, at least in so far as America is concerned, very few people were actually educated in music. Most of them received a partial education for the reason which Mrs. Seymour states—that they did not learn to listen and that therefore their progress was so slow that they lost interest.

Mrs. Seymour calls attention to the fact that the craving for music is apparent on all sides. She notes that wherever there is a park concert crowds flock to hear it, that when the hurdy-gurdy comes forth from its winter inactivity, the children gather round it to sing, and the grown-up children slacken their pace as they walk by—in connection with which it may be well to remind the reader that this was written before the days of radio and the talks.

Mrs. Seymour is vigorous in her attacks on education in general when such education is of what may be called the scientific kind. She makes sport of the man who studies scientific farming, but who cannot do a thing to help himself if anything happens to the farm hand who milks the cows; and she takes a fling at the girl who graduates from the school of domestic science, and who may be able to tell you how many calories each person should have, and what the cave man's diet was, but is not able to cook a decent meal. She then goes on to say:

"In music a girl may have learned by imitation—that is, by having been shown over and over just how to play certain passages, to play some difficult compositions, but put her in an environment where the harmonizing of some simple tune is needed and frequently she is absolutely incapable. Her Bach and her Chopin are of no avail, for she cannot do the practical thing."

"At the Music School Settlement, a blind man who had been studying for a year or more complained bitterly that the teacher refused to give him what he wanted and needed. Upon investigating his case it was found that the teacher was a follower of the — method. The blind man's desire was to be given the chords that would help him to harmonize tunes so that he might practice the songs that he had to sing in the synagogue, which meant both his outlet artistically and his means of earning a living. The teacher, however, had insisted upon his playing for an hour each day five-finger exercises of a certain type, then reading through by the Braille system for the blind a deadly dull study for the fingers, and finally, as a great treat, playing a little 'piece' fit for a child. When he came to us with his complaint the teacher grew quite irritable, explaining that he had not yet got to chords, that they did not come before volume three, and that he was only in volume one. Which is the more important, the teacher or the pupil, the method or life?"

Mrs. Seymour has insisted for many years upon the necessity of bringing out the creative side of her pupils' talents, and of forcing them to think by teaching them to think the harmony of the tunes which they play. She also teaches them to create their own tunes, and in this connection she says, "Forcing is of no avail. The function of the teacher is to awaken, not to instruct. After the awakening of the consciousness of harmony, melody and rhythm, instruction is possible,

but not before." We have here the crux of the whole theory which constitutes Mrs. Seymour's philosophy of music.

Further on Mrs. Seymour says that it is better for children to grow up before they are given the old-fashioned teaching, if they are to have it at all. She writes: "Some mothers have known this intuitively, and have allowed their children to go without music lessons rather than give the kind of teaching which, as the children at the settlement say, gives them 'a hate on music.' To insist that a child shall practice every day is to find him shaking the hourglass and trying to cheat in every possible way. But give him a tune he likes to pick out and harmonize, and you will have to take him away from the piano by force."

Mrs. Seymour points out that the old time musician has insisted that children must grow up before studying harmony, but that as a matter of fact little children of five or six can hear the root of a chord, or "hear under," as Mrs. Seymour calls it, as well as, if not better than adults. "If you begin before they have been spoiled by the old external and mechanical methods of teaching, they will hear the three fundamental harmonies within themselves as easily as the birds in the woods."

A chapter is devoted to melody, rhythm and harmony, which points out methods of awakening a sense of these things in the child, and contains also many arguments as to the importance of them, and of the psychology of listening to music. The following chapter, dealing with melody alone, shows how "pitch pictures" are simply means by which the child discovers the curve of the tune, that is, how it curves up and down. Numerous stories are here told of various people, famous and infamous, and their experience with tunes, and this chapter also includes a good deal of practical instruction in the law of melody.

In another chapter the importance of rhythm is insisted upon, and harmony is then taken up and dealt with at length, and especially in its connection with the Harmony of Life. This is one of the most interesting chapters in the book, and it is not only informative and convincing, but inspiring as well.

In the chapters devoted to Music for Children, which include also Practicing and Technique, there is a careful description of how the child mind is to be approached. Other chapters are entitled Music for Grown-ups, Photographs and Pianolas, Music and Health, and, finally, The Philosophy of Music.

The most interesting thing about this book is the fact that it is a polemic. Mrs. Seymour is fighting for a cause, and from cover to cover her book is argumentative. She has things to prove, and she succeeds very definitely in proving them. It seems difficult to believe that anyone could read her book and not be convinced of the truth of her philosophy. There are, it is true, some things which seem unnecessary, like the relationship of the harmony of music and the Harmony of Life, and so on. But those are insignificant details compared with the important message of the work as a whole.

It is now a recognized fact that Mrs. Seymour's theories have had wide influence, and have become in this country almost universally accepted, with perhaps minor alterations of detail, but without any great variations in principle. The New Education has become, all over America, an accepted fact, and almost all teachers of children are striving to reach the mind of the pupil with a definite message while giving instruction in the mechanical and the technical.

Philadelphia Critics Praise German Opera

On January 17 the German Grand Opera Company presented *The Flying Dutchman* in Philadelphia. The critical reviews were splendid, as a glance at the following headlines will attest: "Flying Dutchman Admirably Produced With the Requisite Eerie Atmosphere" (The Inquirer); "German Grand Opera Company Splendid in Version of Flying Dutchman Here" (Daily News); "Flying Dutchman by German Singers Delights Audience—Wagner's Early Opera Given Beautiful Interpretation at Metropolitan Here—Soloists at Their Best" (Record); "Flying Dutchman Wins Philadelphia Praise—Finest Performance Heard Here in Years Put on by German Company" (Public Ledger); "Flying Dutchman Superbly Staged—German Company Offers Finest Performance of Wagner Opera Ever Heard Here—Cast Sings Beautifully" (Public Ledger.)

Milstein and Piatigorsky at Bohemians

On January 30 The Bohemians will hold their fifth regular monthly meeting at the Harvard Club. Nathan Milstein, violinist, and Gregor Piatigorsky, cellist, will be the guests of honor.

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A PILGRIMAGE TO MANY LANDS

(Continued from page 16)

one of those matchless Hawaiian sunsets. After some days we anchored in Yokohama Bay, whose surrounding hills appeared as in all the freshness of spring.

At our ship's concert, strange indeed to our western ears, had sounded the Oriental music—songs by solo voice unaccompanied, others to the accompaniment of the samisen, all rapturously received by our Japanese friends, who accorded no less enthusiasm to various contributions by a company of American jazz artists bound for a hotel engagement in Shanghai.

Aoyama Gakuin, the American College in Tokio, in addition to other schools and colleges throughout the land, testify to a general appreciation of so-called Western music. There has been in recent years a deluge of Russian music teachers, and a Russian Opera Company was filling an engagement at the Imperial Theater in Tokio—Aida, Faust, Rigoletto, Damon and Boris. Fancy was awakened the first morning ashore by one's initial earthquake experience. However, it is necessary to become accustomed to the ever frequent "jiskins" if one is to live here even temporarily.

My Perfield work in Japan was given in Kyoto, for a thousand years or more the ecclesiastical capital, where the emperors are still crowned. A city of supreme interest in art and history is Kyoto, with its gold and silver pavilions; palaces and fascinating workshops; its mellow, deep-toned temple bells, to which one needs must listen with a sad thought of the dainty maiden who perhaps in the casting, gave her life gladly to insure that beautiful tone; the quaint walks through hillside groves of bamboo, and lovely, peaceful Japanese gardens, seen to best advantage the year around, which often reproduce in miniature some well known landscape.

Though language here is a barrier to extensive work with Japanese children, the ever present American colony always insures a measure of success in my undertaking, and the kindness of a delightful Japanese lady, a graduate of Syracuse University, who has piano classes in Kyoto and Kobe, brought unexpected opportunity for social pleasure.

You will find not one unlovely spot in all this fair land (save some rapidly disappearing earthquake scars) from Nikko's sacred shrines to Nagasaki's picturesque harbor. When you have learned to use the hachi, can sit on your feet and make your bow without capsizing, and can revel in a Japanese bath—when you can do all these things and, in addition, can eat daikon, then you'll regret ever leaving the land of the rising sun, where childhood appears always placid, sweet, serenely happy, and is so lovingly and well attended.

But a day comes in the perfect season of autumn when the ginkgo trees are golden and the sunshine filters through the starry maple leaves, as through stained glass ruby red, while Mount Fuji is dazzlingly white. You must say farewell to the shinto shrines and Buddhist temples; to heavenly bridges and red lacquer torriis; to the many little children who have waved at you while regarding you seriously, with still eyes aslant; and to all the dear people whose courtesy is unfailing and who are so inseparably a part of the beautiful, romantic whole.

At Shanghai a demonstration of Perfield work was arranged, and a position in the American School after the Christmas holidays considered. However, after some days spent in Marco Polo's old city, Quinsai, plans were changed. This ancient walled city, which is now Hangchow, scarcely touched by the modern trend of life, is superbly situated around a lake, spanned by a willow fringed causeway, with a background of temple and pagoda crowned hills. Here I had all the thrills, without the fact accomplished, of being captured by a Chinese bandit, and escaped from Hangchow three days

before the railroad was cut, with the Southern army close on my heels. When Shanghai was regained, it appeared advisable to seek more peaceful shores.

'Tis springtime again, but now in the land of the Pharaohs. The royal acacias are in a blaze of glory. Never was sky more blue than is seen through the delicate, lace-like tracery of the violet flame trees. The larks are singing by day, and at night by the desert the jackals whine, while numberless white-winged craft drop noiselessly down the Nile.

Here language is no barrier, these clever Egyptians being skilled in the use of English or French, as well as Arabic. Having enrolled in my classes in Cairo a music teacher of the American Mission College for Girls, also the wife of one professor of the American University and practically all the children of the others, I am beginning to feel that I am in some small way a part of the wonderful work which is being done by our American Mission throughout the length of this land of Egypt.

Eugene Goossens Busy

ROCHESTER, N. Y.—Requests for guest appearances in many cities, added to his regular duties, have given Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, an unusually busy season and have testified to the importance of Rochester as a musical city. Mr. Goossens is now in his seventh season with the Rochester Philharmonic and has been more in demand for out-of-town engagements than ever before.

Of greatest personal satisfaction to himself was his engagement in Philadelphia on December 26 to conduct the first American performance of his own new opera, Judith, with the Philadelphia Opera Company. This is the work which had its world premiere in London last July, with Mr. Goossens conducting and with Arnold Bennett, who wrote the libretto, in the audience. English critics pronounced the opera one of the most important of recent musical productions, a view in which the Philadelphia reviewers concurred.

The Christmas holidays found Mr. Goossens well occupied. On December 18 he was guest conductor of the New York Composers' League in New York City. A few days before, he conducted the St. Louis Orchestra. On January 2, 3 and 4, he appeared with the Detroit Symphony Orchestra, conducting in place of Ossip Gabrilowitsch. On February 20, 21 and 23 he will return to Detroit for three more concerts.

One of Mr. Goossens's most important engagements was with the Boston Symphony Orchestra on January 21, when he conducted the orchestra at a concert in Providence, and January 24 and 25, when he conducted in Boston before the regular patrons of the famous orchestra. Mr. Goossens conducted the Boston Symphony once before, a number of years ago, with marked success.

After leaving Detroit on February 23, Mr. Goossens will go to St. Louis to begin five weeks as conductor of the orchestra there. This will be his longest single engagement of the year and is the result of the excellent impression he made at previous appearances. On February 10 he will take the Rochester Little Symphony Orchestra, composed of first desk men of the Rochester Philharmonic, to Buffalo for one concert, and on April 6 he will conduct one more concert in Pittsburgh.

Mr. Goossens has also been in demand for radio appearances. Recently he was piano soloist on the Sunday night Baldwin Hour, and in February he will be guest conductor with the orchestra on the Atwater Kent Sunday night radio hour.

With all this out-of-town work Mr. Goossens has found time to conduct the Rochester Philharmonic in its annual series of nine matinee concerts in the Eastman Theater and to continue the steady improvement in this organization that has been apparent each year under his direction. He has also been director of the newly organized Rochester Civic Orchestra, of sixty men, consisting of members of the former Eastman Theater Orchestra, which gives regular Sunday afternoon and Tuesday evening concerts in the public schools. Mr. Goossens has had general supervision of this work, although most of the actual conducting has been done by Guy Fraser Harrison, former conductor of the Eastman Theater orchestra.

Frank Sheridan Soloist at Mannes School

The fourth concert in the chamber music series being given at the David Mannes Music School by the Stradivarius Quartet and Leopold Mannes will present Frank Sheridan, pianist, as assisting artist. The concert will take place Sunday afternoon, January 26. The Brahms Piano Quintet will be played, preceded by Leopold Mannes' analysis of the work. Two concerts on Sunday afternoons in February will conclude this series, given now for a second year.

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Music Notes from Coast to Coast

Alameda, Cal. An organ recital by Elizabeth Westgate was given recently at the West Presbyterian Church with the assistance of the Westgate Quartet, which includes Ralph Thomson, Jack Thomas, George N. Young and Frederick Rockingham. The program was under the auspices of the Women's Auxiliary. B.

Detroit, Mich. The Orpheus Club, Charles Frederic Morse, director, at its first concert of the season for its sustaining members, presented at Orchestra Hall, included on the program the following: Break forth O beauteous Heavenly Light, and Now let every Tongue, by Bach; Lo, How a Rose, Praetorius; While Shepherds Watched Their Flocks by Night, Hugo Jungst (repeated); Feasting I watch, Elgar; The Pilot, Protheroe; The Broken Melody, Sibelius, and The Sleigh, Kountz. Mr. Morse obtained splendid results with this fine choral body of men's voices. The quality and balance of tone are excellent and there is such an understanding between men and director, due to long years of association, that the work is most satisfying. The assisting artists were June Lenox Wells and Gizi Szanto, who before they went abroad coached with Mr. Morse. As this was their first appearance since their return they were given an especially warm welcome. Their numbers were: Liszt's Les Preludes; Romance, Widor; Scherzo, Saint-Saens; A la Source des Naides, Templeton Strong; and Feu Follets, Philipp. Their work was most enthusiastically acclaimed. It was a concert of which the city might well be proud, for all taking part were not only residents of Detroit but much of their training had been received here. J. M. S.

Islip, N. Y. A score of piano pupils, age ten to fourteen, who have studied with her from three months to four years, were presented by Cecelia Urban in a successful recital at St. Mark's Parish House. The auditorium was well filled, including guests from out-of-town who felt well repaid for coming. Every number, including solos and two overtures, was played from memory, this fact in itself constituting an astonishing feat. The pupils invariably played with firm touch, accuracy and good taste, the leading talents probably being the following: Rose Slane, Carolyn Haley, Virginia Rollens, Evelyn Cervenka and Mildred Odell, who played works by Krogmann, Spindler, Gomod, Godard, Scharwenka and Chopin. Others who participated and deserved credit for their performance were Mabel Taylor, Anna Bizak, Marie Willis, Charles Henke, Norman Peterson, Charlotte Podolak and Ethel Little. Olive Jordan and Katherine Cholan were ill and could not be present. A listener from New York gave a short talk, encouraging the children to continue, and paying compliments to Miss Urban, calling her "a teacher of skill, experience and ability."

San Antonio, Tex. Gilbert and Sullivan's H. M. S. Pinafore closed this series, in the beautiful Lone Star Garden of Brackenridge Park. The operas are sponsored by the San Antonio Musical Club, Mrs. Lewis Kramis Beck, life-president. Between the acts, Mayor C. M. Chambers announced from the stage that these operas were such a civic asset that the city had decided to enlarge the stage and build more sidewalks in readiness for the next series. He also praised Mrs. Beck highly for her untiring efforts in establishing the San Antonio Civic Opera Company. The opera was most enjoyable from beginning to end. Barbara Brown was the attractive and winsome Josephine, a role especially fitted to the clear, beautiful quality of her voice; Glenn Law was well cast as Ralph Rackstraw; Gisela Bauer Suttler was an excellent Little Buttercup, both vocally and histrionically; Louis Arbetter was splendid as Dick Deadeye, portraying the role with much cleverness, and his fine bass voice being heard to advantage; Raymond Pigott's portrayal of Captain Corcoran was excellent, his flowing quality of voice being delightful to the ear; Lloyd Harrid again demonstrated his marked ability as a singer and actor in the role of Sir Joseph Porter. Minor roles taken by Frank Sullivan, Ethel Crider, Lucile Klaus and C. J. Sutter were well done. The stage direction was in the capable hands of George Burke, and the chorus showed the careful training given them by David Ormesher. Otto Zoeller conducted with authority. The costumes were designed by and made under the direction of Mrs. David Ormesher and Mrs. J. B. Brown.

The Tuesday Musical Club, Mrs. Eli Hertzberg, founder and life-president, presented the Roxy Male Quartet in the first of the series of musical teas given by this club each season. This season Mrs. Leonard Brown is chairman and Mrs. Walter Walthall vice-chairman, assisted by an able committee. The quartet is an unusually fine singing

organization. Never has this writer heard a finer blending of voices; their work was characterized by virility of tone, exquisite pianissimos, and perfect enunciation. The program opened with Dudley Buck's On the Sea, followed by Bright Star of Morn, Arise (Stebbens). Other numbers were by Clough-Leiter, Dichmont, Padilla, Herbeck, Gibson, Hadley, Gib, Sullivan, and an arrangement of popular melodies. Solos were sung by each—Carl Mathieu, tenor; John Young, tenor; George Reardon, baritone, and Frederic Thomas, bass. Encores were necessary after both the quartet and solo numbers. Miriam Deering Lloyd was the accompanist for the solos and also contributed a piano solo which was greatly enjoyed.

Ruth St. Denis and Ted Shawn were presented in recital, assisted by a symphonic quartet (Sol Cohen, violin and conductor; Mary Campbell, piano; Hugo Bergamasco, flute, and Muriel Watson, drums), by the San Antonio Branch of the American Association of University Women, Mrs. John H. Savage, president. Miss St. Denis and Mr. Shawn are so well known for their highly artistic interpretations of the dance that comment is hardly necessary. The program was colorful, beautiful, and varied, and it met with instant approval. It would be difficult to say which was the more enjoyed—the solo or duet dances; several had to be repeated. The quartet and Mr. Cohen contributed numbers during the program which were most enjoyable.

A delightful program called Evening in Mexico was given recently by the International Institute. Mrs. Walter Walthall was chairman of the committee of management. Enrique Santibanez, consul-general of Mexico, in a short address spoke of woman's advancement in educational, domestic and economic fields. Following this a splendid program of Mexican music was given.

Jean Millay, harpist, was presented in a pleasing recital recently by the Highland Park Presbyterian Church. Jean Rappaport, violinist, assisted.

Maxine Wells, soprano, having returned from professional work in New York, contributed a delightful group of songs, accompanied by Jewel Cary, at a luncheon given in honor of Mrs. Lewis Kramis Beck by the San Antonio Musical Club (of which she is life-president), and the board of directors of the San Antonio Civic Opera Company.

Mrs. Ernest Scrivener, contralto, sang a song with words by Mrs. F. E. Tucker, as a toast to Mrs. Eli Hertzberg, when the board of directors of the Tuesday Musical Club, of which she is life-president, entertained in her honor. Mrs. Walter Walthall was toastmistress. Mrs. Edward T. Harker was the accompanist for Mrs. Scrivener.

Maria Grever, Mexican composer and Victor recording artist, was featured on a program given to raise funds for a Mexican clinic to be established in San Antonio. Mme. Grever thoroughly charmed the large audience with the numbers she presented which were her own compositions.

The Crescendo Club of San Marcos, Mrs. Alfred Nolle, president, presented a very enjoyable program in the home of Mrs. Walter Walthall, first vice-president of the Tuesday Musical Club (Mrs. Eli Hertzberg, life-president) in response to an invitation from this club for an exchange of programs. Numbers were given by Maurine Owens, violinist; Mrs. W. A. Staudt, soprano, and choral numbers directed and accompanied by Mrs. Nolle.

The Music Department of the Woman's Club, Mrs. F. L. Carson, chairman, presented an interesting program arranged by Mrs. T. E. Mumme and Mrs. Boyce Walker. Mrs. Carson began with a brief resume of the biennial meeting of the N. F. of M. C., held in Boston. Other participants were: Francis de Burgos, baritone; Gladys Couth Hodges, violinist; Maxine Wells, soprano; Mrs. Alexander McCollister, pianist; Frances Huddleston, pianist; and Mrs. Alfred Nolle, pianist, who also spoke on Opportunities for the Present Day Aspiring Musician. Ora Witte, soprano, who recently returned from Europe, where she studied at the Austro-American Conservatory at Mondsee, near Salzburg, gave an interesting travelogue depicting her experiences while there.

Italian Night was recently observed at the International Institute. Mrs. Oran Kirkpatrick, soprano, was a featured soloist, accompanied by Pauline Washer Goldsmith. Antonio Saladino made an address in which he spoke of the fine work done by the Institute, in forming a bond of union for the people of all nationalities and religious beliefs, which tended for the realization of the brotherhood of mankind. Other musical numbers were given by members of the Italian colony in the city.

J. Harry Aker, M.B. and M.M., concert pianist and pedagogue, has recently come to San Antonio to make his home. He is a very welcome addition to the music circle here. He has been the pupil of David Cro-

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zier, Edward MacDowell, Pembaur, Lamo-rino, Reisenauer, Carreño and Leschetizky, and has concertized with great success both in Europe and America. S. W.

Sioux City, Iowa. A series of concerts by the Community Symphony Orchestra, Leo Kucinski, conductor, is being given this season at the Central High Auditorium. The concert on November 21 presented works by Rossini, Schubert, Wagner, Tchaikowsky, Pjerner and Elgar. The next concert will be held on February 13. T.

Stamford, Conn. The Stamford Symphony Orchestra, an ensemble of sixty-five musicians, consisting of men and women teachers, professional and advanced amateur musicians, gave the first of a series of three concerts on December 9. Clayton E. Hotchkiss, organist, composer and supervisor of music in the schools, conducted a splendid performance of high calibre. The opening number was Wagner's *Rienzi* Overture, followed by Beethoven's piano concerto in C minor, op. 39, played by a local pianist. Then the Dvorak New World, E minor symphony in four movements, was given in which the Largo and Scherzo were greatly admired. L. B.

Uniontown, Pa. A most interesting series of concerts has been arranged for Uniontown this season. On October 22 Josef Lhevinne, pianist, appeared in recital, and on December 17 the Harcum Trio gave a concert. January 9 Ethel Fox, soprano, and Allan Jones, tenor, will give one of their opera recitals, and February 4 Mischa Elman is scheduled for a violin recital. N.

Washington, D. C. The Misses Rose and Otilie Sutro, whose two piano career has made them an integral part of international music, are endeavoring to build up an art center in Washington, comparable to those of European capitals, by presenting in a series of Salons the best American musical talent. These Salons are supported by subscribers, and all proceeds above expenses go toward a fund for composers who need financial aid. The first of the concerts for the 1929-30 season demonstrated colonial music and was given at the Carlton Hotel. The Egyptian room was informally arranged and made a charming setting for the affair, which was sponsored by a long list of persons prominent in music and the social world, headed by Lady Esme Howard of the British legation, Madame von Prittwitz, Mrs. Taft, Ernest Schelling, Governor Ritchie of Virginia, Mrs. MacDowell, Mrs. de Koven, Mrs. Ethelbert Nevin, and some two dozen others of equal importance. The participants were a Washington harpist, Katherine Riggs; Edwin Kivlan, Boston clarinetist, and the Misses Penelope and Rebecca Tarwater of Tennessee, young girls who demonstrated colonial singing-school methods most engagingly with old American ballads and a group of Dark Anthems.

This is the second season of the Salons Sutro; the field is wide and their object must have the endorsement of all musical Americans. The second of the series, January 10, presented Charles Haubiel, winner of the Schubert prize, assisted by the Norfleet Trio and a singer. On February 14 Harold Morris will play partly his own and partly works of Charles Griffes, with a singer and violinist. Mr. Morris is especially interesting in that he has been entirely educated in America. H.

National Music League Notes

The concert year started off in a whirl of activity for the National Music League. Its membership is greatly increased over last year's and the number of concerts offered to members at reduced rates or free of charge is greater than ever before. With the exception of concerts by the New York Philharmonic Orchestra and visiting orchestras, practically everything musical at the regular concert halls is listed with the League and sold through its box offices.

A limited number of tickets to performances at the Metropolitan Opera House are also obtainable, and information about the operas thus listed may be obtained by telephoning to the League the latter part of each week.

The outstanding event of November in New York for the League itself was the recital by the Brahms Quartette of women's voices, given in Town Hall, November 19. This quartette has a large following throughout the country, and is especially popular in New York, where the beauty of its ensemble singing is always applauded by an appreciative audience.

The engagements of National Music League artists as soloists for this season with thirteen symphony orchestras lead the long list of bookings which have been made by the League. The season began with the appearance of Sadah Schuchari, violinist, with the Nashville Symphony Orchestra on October 20. Isabelle Yalkovsky, pianist, played as soloist with the Philadelphia Orchestra on October 25 and 26 and Pescha Kagan, pianist, with the Pittsburgh Symphony Orchestra on October 27. Mina Hager, mezzo-soprano, sang with the Omaha Symphony Orchestra on October 31.

November orchestral appearances for League artists included that of Margaret Hamilton, pianist, in Los Angeles on November 20 and 21; and Miss Yalkovsky and Miss Schuchari in Detroit on November 28 and 29.

Giuseppe Martino-Rossi, baritone, will sing for the Hollywood (Cal.) Woman's Club on January 29. He will fulfill other engagements while on the Pacific Coast this winter.

A quartet of vocalists, composed of Grace Demms, soprano; Dorma Lee, contralto; Earl Weatherford, tenor, and John Kuebler, bass, went to Greenville, S. C., to sing the Messiah on December 17, under the auspices of the Greenville Woman's Club in cooperation with the National Music League. A piano recital was given by William Beller at Shorter College, Rome, Ga., on November 14, under the direction of the National Music League.

This is an important season for Phyllis Krauter, cellist, who won the Schubert Memorial prize last spring, and was thus entitled to appear as soloist with the New York Philharmonic Symphony Orchestra on December 4. Soon after that she began her first concert tour of the Pacific Coast. On December 8 she appeared as soloist with the St. Louis Symphony Orchestra. On January 20 she will play in concert in Seattle and in February will play on concerts in Phoenix, Ariz., Columbus, O., and Cincinnati, O., at the latter city in joint recital with August Werner, baritone. Both artists are under the direction of the National Music League.

A prelude lasting about forty minutes was played by Lillian Fuchs, violinist, at a recital given recently under the auspices of the Teachers' Institute in Honesdale, Pa. Marie Montana, lyric soprano, will be guest soloist with the St. Louis Symphony Orchestra, with George Szell conducting, on February 16.

Bilotti's Recent Success Abroad

About five years ago Anton Bilotti, young Italian pianist, with a fine record of success behind him in this country, sailed for Europe. Since then he has added new laurels to the many already his, the most recent of these coming in Glasgow with the Scottish Orchestra, under Albert van Raalte. According to the Daily Express, "It did not take him long to prove that he is worthy to rank with the best. Young and unassuming, he has at his command a completely adequate technique, allied with real musicianly insight. With it all he has no disturbing mannerisms such as we have seen recently."

The Record and Mail, in commenting upon his rendition of the Liszt concerto in E flat major, said: "He could not have selected a work more suited to display the fluency of his technique than this most brilliant of concertos. He overcame all its technical difficulties with outstanding finger dexterity and imbued his reading with significant understanding of the Romantic sentiment that is its chief characteristic. An enjoyable feature of Mr. Bilotti's playing is the fine quality of his tone production, and this was also notable in his renderings of a group of solos from Chopin."

Mr. Bilotti was re-engaged, and also booked to play in Edinburgh, Leeds, The Hague and London. He was also engaged to play at Cannes for the King and Queen of Denmark, and appear as soloist with the Colonne Orchestra in Paris. Other bookings will keep him abroad until 1931-32 when he will return to America.

Sharnova Scores on Opera Tour

Sonia Sharnova again is meeting with great success on tour with the German Grand Opera Company. The critics of Washington, Baltimore and Philadelphia were unanimous in their praise of her beautiful voice and skill as an actress.

Katharine Goodson With Hadley

At the February 9 concert of the Manhattan Symphony Orchestra, conducted by Henry Hadley, the soloist will be Katharine Goodson, who is to play Beethoven's E flat (Emperor) piano concerto.

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Chicago Opera

(Continued from page 29)

CONCHITA, JANUARY 16

Due to the sudden indisposition of Richard Bonelli, who was to have sung the role of Wolfram in Tannhauser, that opera was replaced by a repetition of Zandonai's Conchita with Rosa Raisa in the title role.

FIDELIO, JANUARY 17

If all that we hear be true, to Bostonians we owe the revival of Beethoven's Fidelio after thirty-five years. Indeed, the rumor seems absolutely true inasmuch as Beethoven's lone opera was not listed among the revivals for this season and as Boston wanted to hear either Fidelio or Götterdämmerung (which, though announced, will not be given this year), the management resurrected a work well worth hearing by our present generation of opera-goers.

To review the merits and the faults of the opera would be out of order, as book after book has been written on that topic, so that it remains at this time to review solely the manner in which the opera was performed by the excellent cast chosen by the management, under the direction of Egon Pollak. It seems that the revival was well prepared, as indicated by the manner in which it was presented and its reception by the audience left no doubt as to the advisability of including Fidelio in the regular repertory of the company.

Frida Leider presented here one of her greatest characterizations. Heralded as the outstanding interpreter of the principal role, Leonore known as Fidelio, she lived up to that exalted reputation and scored one of her most pronounced successes since becoming a member of our company. Though the art of this eminent singer has been fully appreciated in Chicago, this performance puts her in a place all her own in the personnel of our organization. She sang divinely and as a Chicago voice teacher told us, she is the real successor of those famous artists whose names were Lilli Lehmann, Nordica, Sucher, Klafsky and Materna. Mme. Leider has taken a permanent place as one of the foremost favorites of the Chicago public and her performance of Fidelio may be looked upon as an achievement as memorable as her Isolde. She scored a huge success not only by her singing of the difficult and trying music, but also by her intense delineation of a role which requires acting of the first order.

The role of Marzellina was entrusted to Kathleen Kersting, who made her debut on this occasion. This young American girl, who hails from Wichita, Kas., where she was taken up by the Rotary Club, educated in Europe under the guidance of Emma Calvé, later singing with marked success in various opera houses over there, shone in a role that demands a routinized singer. Her voice is one of the most beautiful that we have heard on our stage. Though small in volume, it is so well used by its possessor as to carry well and its quality is as clear as the proverbial bell. Miss Kersting's delivery of her aria in the first act was such as to stop the performance, yet for some unknown reason the recipient of the ovation refused to acknowledge it. A little bow to the audience at that time would have been quite permissible. The newcomer has besides a lovely voice full knowledge of the stage; she rose over night to the front rank among the younger members of the company.

Rene Maison found in the role of Florestan a part exceedingly to his liking. It requires very little acting, but demands beautiful singing. This the Belgian tenor accomplished, to the unbounded admiration of his listeners. He sang with great fervor, tonal beauty and impeccable phrasing and a great part of the success of the night was due to his efforts. If German tenors are at a premium, then happy is the Chicago Civic Opera to have that rare avis in Rene Maison.

Alexander Kipnis has done big things since becoming a member of the company, but his Rocco must be looked upon as his greatest achievement. He played the part well, sang it gloriously and enunciated the German text so clearly as to make every word understood. His presentation was that of a fine artist and of a conscientious student.

Well thought out was the Pizarro of Robert Ringling. Here and there the young American baritone "barked" as unfortunately do some German baritones, but for the most part he sang with nobility of tone and by his presence added to the brilliance of the evening.

Excellent, too, were Giuseppe Cavadore and Edouard Coteuil in smaller roles.

The hero of the night was incontestably Egon Pollak. Too little has been made this season of this distinguished conductor, to whose care have been entrusted all the German operas, which under his supervision and direction have been outstanding features of the season and the greatest attraction from a box office point of view of the first season of the company in its new home. Pollak's reading of the Beethoven score was that of a master and the second and third Leonore overtures—the first as a prelude to the opera, the second as a sort of intermezzo between

the first and second acts—revealed him as one of the great symphonic conductors of the day. Should a symphonic organization be looking for a conductor, let them remember that in the director of the Hamburg Company and leader of the Chicago Civic Opera they would find a conductor second to none, a musician whose talent is as remarkable as his modesty. The orchestra played as a symphonic body, and the only criticism we may set down is that Pollak did not ask the orchestra to stand up as a man to acknowledge the greatest ovation that has been heard at the opera this season at the close of the Leonore No. 3. The leader, naturally, in bowing to the audience, waved his hands to every side of the pit to show that his success was divided with the members of the orchestra, but from a theatrical point of view, the rising of the men to their feet would have been the proper climax to such a display of enthusiasm.

A great deal, too, could be written in praise of the work of Charles Moor, the most efficient stage director this company has ever had. Not only were the stage settings appropriate, but Moor had well trained not only the principals as to what was expected of them, but made the chorus appear as part of the plot. Those excellent singers, who make up the male element of our chorus, sang so well in the second act as to be applauded more vehemently than is generally the custom. But it was also to their acting that the audience responded. They did not stand as so many sticks, singing the beautiful chorales written by Beethoven, but by their action showed the anguish of their souls and their physical torment. Moor has given us many proofs of his competency, but seldom as forcibly as in the revival of Fidelio. He is a master craftsman of the stage as Pollak is of the orchestra.

LE JONGLEUR, JANUARY 18 (MATINEE)

Le Jongleur was given with the same cast heard previously, featuring Garden, Formichi and Coteuil, with Polacco at the helm.

LA JUIVE, JANUARY 18 (EVENING)

Quite a few of our opera singers and conductors have already been reengaged for next season. Among them we understand is Rosa Raisa and this unofficial announcement at this time should please all those who heard her as Rachel, a part she has made her own here and in which she once again scored one hundred per cent.

RENE DEVRIES.

Metropolitan's Fourteenth Week

General Manager Giulio Gatti-Casazza announces that his promised revival of Fidelio will take place on Wednesday evening of next week at the Metropolitan Opera House, with Kappel, Fleischer, Laubenthal, Schorr, Bohnen, Schutzendorf, Meader, Bloch and Gabor, and Bodanzky conducting.

Other operas of the week will be: Gioconda, Monday evening, with Ponselle, Branzell, Telva, Lauri-Volpi, Danise, Pasero, D'Angelo, Gandolfi, Gabor, Paltrinieri, and Serafin conducting; Carmen, Thursday evening, with Jeritza, Guilford, Flexer, Doninelli, Martinelli, Pinza, D'Angelo, Bada, Picco, Cehanovsky, and Miss Galli and Mr. Bonfiglio, dancers, and Hasselmans conducting; Manon, as a special matinee on Friday, with Bori, Doninelli, Flexer, Egner, Tokatyan, Basiola, Rother, D'Angelo, Bada, Ananian, Windheim, Cehanovsky, Gabor, and Hasselmans conducting; Norma (by request) on Friday evening with Ponselle, Telva, Egner, Jagel, Pasero, Paltrinieri, and Serafin conducting; La Juive, Saturday matinee, with Rakowska, Morgana, Martinelli, Tedesco, Pinza, Picco, Gustafson, Ananian, Malatesta, and Misses Galli and DeLeporte and Mr. Bonfiglio dancers, and Hasselmans conducting; Tannhäuser, Saturday night, with Ohms (Elisabeth), Kappel (Venus), Lerch, Kirchhoff, Schorr, Bohnen, Bloch, Windheim, Wolfe, Gabor, and Bodanzky conducting.

Cavalleria Rusticana will be given in concert form next Sunday evening with Jeritza, Swartout, Falco, Tokatyan, and Basiola. Pelletier will conduct.

Ethelynde Smith Again "Captivates"

On her tour of the South, enroute to the Coast, Ethelynde Smith included Asheville, N. C., among the cities visited. As it was so aptly stated in The Citizen of that city, "Miss Smith's long record of return engagements is sufficient evidence of the high regard in which her musical ability is held elsewhere."

In Asheville, too, the soprano captivated her hearers before she had finished her first number, and, according to local report, her recital was a rare musical treat, for she has a winning personality, a voice that combines sweetness and strength in quality as well as unusually clear enunciation.

Daniel Wolf to Tour Europe

Daniel Wolf, composer-pianist, will tour Europe next summer as soloist with the Vienna Symphony Orchestra, featuring the Liszt A major concerto. Mr. Wolf will be under the exclusive management of Albert Morini.

Metropolitan Opera

(Continued from page 29)

remarkable facility in overcoming the technical intricacies of the role and her appealing portrayal of the unhappy heroine. At the curtain calls she was much acclaimed.

Edward Johnson's Romeo, counted by many one of his best roles, proved admirable. Mr. Johnson, in excellent vocal condition, also acted with an ardor and effectiveness that at once won the favor of the large audience. The rest of the cast, in capable hands, contributed to the high standard of the performance.

SUNDAY NIGHT CONCERT: ELLEN BALLON, GUEST ARTIST

The Canadian pianist, Ellen Ballon, was guest artist at the Sunday night concert, which was a benefit performance for the Metropolitan Opera Emergency Fund. Her exceptional musical gifts were fully discernible in the Grieg piano concerto, which she played with a brilliant display of technique, but with such delicate finesse and clean-cut discrimination of tonal effects as to bring out all the minute shadings and colorful passages of the concerto. Miss Ballon swept her audience with her by the force of her playing and personality, and at the close they responded with tumults of applause.

The vocalists of the evening were Mmes. Moore, Doninelli, Guilford, Bourskaya and Flexer, and Messrs. Jagel, Diaz, Basiola, Cehanovsky, Pasero and Rother, in a long but varied and interesting program. Wilfred Pelletier conducted.

Beatrice MacCue Active

Recent successes of Beatrice MacCue, contralto, included the annual luncheon at the Hotel Roosevelt for the Daughters of Ohio, the Present Day Club in Princeton, N. J.; the Women's Club, Jersey City; at a musicale in the home of J. C. Penney in White Plains, and the Beaux Art Club at the Hotel Plaza. On February 2 Miss MacCue will sing at the annual concert of Tau Alpha Chapter of Mu Phi Epsilon Sorority.

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Blanche Marchesi's Achievements

Blanche Marchesi gave her first recital in some time at the Salle Marchesi, Paris, on November 29, when she had an overwhelming success. The critics commented very favorably on her singing, Irving Scherke, in the Paris edition of the Chicago Daily Tribune, saying: "Blanche Marchesi, accompanied by M. Eugene Wagner, revealed that her ability to vitalize and animate songs is as strong as it ever was. It were foolish to claim that time has exacted no toll from her organ, for it has. But in matters of style and tradition, of diction, musicality and the meaning of the poems she sings, Mme. Marchesi makes the time interesting to those who know how to listen and to profit by such things. Her delivery of La Violette (Scarlatti) and Der Erlkoenig (Schubert) might well serve as models to singers at odds with the intricacies of the former and the dramatization of the latter."

La Comoedia said in part: "She interpreted ancient and modern works and especially, Schubert and Schumann with a musicianship and style which are found more and more rarely in the modern singers. The concert was not only an enjoyment but also a fine lesson."

"One cannot praise enough the aristocratic taste with which she adorns each of her interpretations. What a conscience in the use of the vocal resources and the technique! Here is a vocal art that can claim to be pure and genuine." This was the opinion of the critic of Excelsior. The others, likewise, were equally enthusiastic over the art of this remarkable woman.

Mme. Marchesi's pupils are also winning favor in concert and opera: The well known English contralto, Astra Desmond, who was chosen to sing at Queen's Hall London, when Delius' works were performed, under Sir Thomas Beecham, had an overwhelming success. Her singing in the Mass, to say the least, was superb. In her recital she displayed beauty of voice and much art. Her program was unique and ranged from Schubert to Mahler, Bax, Vaughn Williams, etc. Nora Sabini, lyric soprano, late of The Beggar's Opera, was chosen by Percy Pitt to sing recently the principal role in Die Koenigskinder given over the radio. A competition was held by the Columbia Gramophone Company to find new talent for records. There were 5000 contestants out of which twenty were finally selected. Then the number dwindled down to two, both pupils of Mme. Marchesi: Nora Sabini and a baritone, Mr. Lynnox, this being a great triumph for this distinguished teacher.



Reprograph Studio, London

BLANCHE MARCHESI

Miss Camberra, Australian soprano, who left the Marchesi School last year, has made her debut in German opera in that country and will make an extensive tour shortly. In London one of Mme. Marchesi's pupils who finished her studies last year was Dorothy Careme; she started with one of the three principal roles in Lilac Time and has achieved great success with her beauty of voice and appearance.

Enid Settee, straight from the Marchesi School, was engaged for Bitter Sweet and is appearing in it in New York. The contralto duettists, the Meduria Sisters, are busy with engagements. They began before Christmas with the Dan Godfrey Orchestral concerts. Muriel Brunskill, eminent English contralto, has been constantly fulfilling engagements, one of the latest having been in The Messiah at the big Provincial Orchestral concerts.

Radio Notes

The Wagner program, which was played by the Roxy Symphony Orchestra on January 12, was the occasion for the farewell of Erno Rapee with that organization and the taking up of the leadership of the orchestra by Joseph Littau. The affair was chaperoned by that great showman, Roxy, who with seemingly genuine emotion said "good-by" to "Erno" and welcome to "Joe". It was all very touching, but the important part lies in the fact that the orchestra never played more beautifully than at this concert. It was a magnificent display of what the ensemble can do.

The evening brought Heinrich Gebhardt as guest of the Baldwin Hour, and listeners were treated to the piano playing of a fine musician, one who can evoke glowing sounds from his instrument and who can make it speak romantic phrases with the real feelings of a romanticist. The New York String Quartet assisted Mr. Gebhardt in one movement of a quintet by Schumann and Dvorak.

Another concert which gave pleasure was that given by the Manhattan Orchestra, which played at St. George's Church with David Barnett contributing a Mozart concerto as soloist of the evening. What this listener heard of the performance was exquisite, Mr. Barnett displaying a true Mozartian style and masterful technique.

Gigli was singing on the Atwater Kent Hour during the same period, and this admirer could not help but turn the dials so as to bring into the room the tenor's golden notes. Mr. Gigli seemed extremely happy; he just sang and sang, and the more he sang the better the voice sounded. Two outstanding numbers were Liszt's Liebestraum, to which the tenor had written the lyrics, and an aria from Lohengrin, which especially displayed the tenor's ability for sustained phrases and musical line. During the time the selection was being sung the thought was ever present that it would be a treat to hear Mr. Gigli in the role.

In the afternoon, Ossip Gabrilowitsch was soloist with the Philharmonic-Symphony, and though the writer personally was not able to hear the performance, the consensus of opinion was that it was a beautiful concert; this is not surprising, as Mr. Gabrilowitsch is always "the artist."

RCA-Victor Announcement

Edward E. Shumaker, president of the RCA-Victor Company, has issued a statement to

the effect that the company, stock of which is owned by the Radio Corporation, the General Electric Company and the Westinghouse Electric and Manufacturing Company, will manufacture at its Camden, N. J., all the radio broadcast receiving sets, loud speakers and accessories which were formerly manufactured by the General Electric and Westinghouse Companies, but that its product will be distributed through the national distributing channels of all three companies.

Perkins Conducts Bach Christmas Oratorio

Lyman Almy Perkins, well-known conductor and vocal teacher of Pittsburgh, recently directed the Choir Ensemble Society in a performance of the Bach Christmas Oratorio at Carnegie Hall, North Side, that city. The soloists were Lyda Smith Flenner, soprano; Mrs. L. Wallace Ohl, contralto; Matthew Kamer, tenor; E. Clair Anderson, bass, and Mrs. J. R. McGregor, pianist, while Caspar P. Koch was at the organ. The program was broadcast over station KQ V.

Radio Contract for Jessica Dragonette

Jessica Dragonette, radio star, whose contract with Philco expired on January 1, was immediately signed up by the Cities Service Company for a year. This is said to be the highest paid radio position at the present time.

Miss Dragonette has been an Estelle Lieblich pupil for the last six years.

Philharmonic Broadcasting

The Columbia Broadcasting Co. has just signed the New York Philharmonic Orchestra for next season, to send over the air, the Thursday, Friday, Saturday and Sunday concerts of the organization. The series will include the Students' Course and the programs for children, conducted by Ernest Schelling.

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Amsterdam Deeply Impressed by Menuhin

Bachaus and Harold Samuel Acclaimed.

AMSTERDAM.—Yehudi Menuhin carried Amsterdam by storm, sweeping aside all prejudice against child prodigies, and more than fulfilling all the advance promises made for him. His hearers were not only deeply impressed but profoundly moved by his uncanny ripeness, his assurance, his tone, his temperament—in fact by the phenomenon that is Yehudi Menuhin.

Memorable among the orchestral concerts of late was the production of Samson and Delilah in concert form, with the collaboration of the Tonkunst chorus and excellent soloists. Monteux, because of his splendid leadership, made us forget the lack of scenery and costumes, and gave a brilliant rubbing-up to a rather tarnished composition.

Cincinnati Conservatory Notes

The recent outstanding event of the Cincinnati Conservatory calendar was the annual "Feast of Carols" under the direction of Thomas James Kelly, held December 15. Some forty years ago Clara Baur, founder of the Conservatory, inaugurated this delightful custom and Bertha Baur, president and director of the school, has continued it ever since. The program had been worked out with engaging detail, with special attention to the traditions of the Christmas time. Chimes heralded the carols, these lovely joy bells giving a delightful Christmas touch to the setting. As these chimes died away, voices were heard in the distance, and the impressive ceremony of lighting the cathedral candles took place. As these glowing tapers were lighted the members of the chorus entered. There were fifty-eight in this group, and Mr. Kelly arranged a most unusual program for these specially trained singers. Augmenting this group were the four violins, whose obbligato was a lovely feature of some of the carols. The violinists were Gladys Pierson, Jane Davies, Virginia Lafferty and Eunice Davis. Grace Woodruff was the accompanist and Anita Cook played the chimes. Mr. Kelly, who is an authority on carol music, spending his summers in Europe in research work and devoting a great deal of his time to searching out old carols, included early Italian, Spanish, Czech and Dutch carols, as well as some delightful old French noels and some interesting old German and very old English numbers.

News has been received from Marguerite Melville Lisniewska, who is spending her sabbatical year with a group of Conservatory students in Europe, that two of the girls, Alicia Hardtner of Alexandria, La., and Marian Shumate of Shreveport, La., gave very successful recitals at the American Women's Club in Paris. This distinguished pianist, whose concert in the French capital recently was such a triumph, had a most happy reunion in Paris with Therese de Voskressensky, daughter of Leschetizky, her old master. Mme. de Voskressensky before the Russian revolution taught voice at the State Conservatory of Petrograd. After the revolution she went to Paris, destitute of all means, and here again the generous heart of Paderewski showed itself in all its greatness, for when he heard of her plight he immediately came to her aid and helped her to get a good start as a teacher.

Sherwood Kains post graduate student of John A. Hoffman and graduate from the violin class of Jean ten Have, who was also the recipient of the Bachelor of Music degree last June, directed a performance of Handel's Messiah, which was given at the Walnut Hills Christian Church by the choir of forty voices. The soloists, all pupils of the Conservatory, were Grace Payne and Janie Ellwood, from the class of Dan Beddoe; Martha Dwyer, a pupil of Ruth Townsend; Robert Crone and Sherwood Kains, pupils of John A. Hoffman; and Helene Tischler, who studied with Louis John Jochen. Other Conservatory students of the choir are Lucille Malone, Eva Johnson, Ruhama Clem, Eleanor Smith, Florence Calkins, Mildred Lester, Inez Halloran, Jayne Weible, Twila Grimm, Anna Ruth Gillum, Regina Fix, Madge Cathcart, Cora Stokes, Lawrence Jones, Helen King, Samuel Badal, Edith Werner, Duane Snodgrass, Walter Vielhauer, Frank Lemieux and Ronald Kingsbury. The choir was assisted by two violinists, Hobart Schoch and Truman Boardman, pupils of Jean ten Have, and Mrs. G. W. Jaap, who received her instruction under Parvin Titus, was at the organ.

Elizabeth Perkins Boyd, graduate from the class of Thomas James Kelly and a member of the junior faculty, sang in the Messiah at Parkersburg, W. Va. This was Mrs. Boyd's third appearance in this annual performance at Parkersburg, which is given by the Community Choir of 300 voices.

Lucy DeYoung Stewart, graduate from the class of Dan Beddoe and former member of the faculty, gave an interesting program at the Governor's Mansion in Columbus, having been invited by Mrs. Myers Y. Cooper to

Another fine concert was that in which Wilhelm Bachaus collaborated, playing Beethoven's fifth piano concerto with all the great majesty and beauty of which he is capable.

Stefi Geyer has appeared with the orchestra, playing Mozart's G major concerto correctly and intellectually, though a trifle coldly and without humor.

Two recitalists have made considerable stir, namely Harold Samuel whose first Bach piano recital was such a success that he was persuaded to give a second; and Os-ke-nonton, the Indian chief who sang Indian songs, which he humorously and colorfully explained, firing the imagination of his hearers. K. S.

sing before a group of literary clubs who were Mrs. Cooper's guests.

Peter Froehlich, teacher of violin and theory, has been informed that George Dunning, violinist, who studies advanced work in composition and orchestration with him, has had six of his own arrangements recorded on Victor records, Dunning going to the Victor studio in Chicago for this work. The violinist, who is a former Cincinnati, now lives in Cleveland.

Violet Summer, soprano, member of the junior faculty, gave a Christmas program at the December meeting of the Missionary Society of the Price Hill Methodist Episcopal Church, which was held at the home of Mrs. C. H. Waldo. Ruth Wood, violinist, pupil of Robert Perutz, assisted Miss Summer.

New England Conservatory Notes

Having on the program a medieval folk comedy opera, The Play of Robin and Marion, which was given its first American performance and its first performance in the English language on any stage, the dramatic stage department of the New England Conservatory of Music, under the director of Clayton D. Gilbert, offered a dramatic recital in Jordan Hall last month.

The little 13th century opera is a piece written and composed for the court of Robert, Count of Artois, by the trouvère Adam de la Halle. It was revived in the modern French language by Jean Beck and was produced in that form at the Chateau Frontenac, Quebec, during a Canadian Folk Song Festival; an English translation has been made by J. Murray Gibbon. This was followed at the Conservatory premiere, with Francis Findlay conducting and with dances arranged by Gilbert Byron.

Another "first performance on any stage" was that of The Fan, a two-scene pantomime of French life, the music arranged by Gertrude G. Brailey, the dances directed by Mr. Byron.

For the first time in Boston was given The Poetasters of Ispahan, a one-act comedy of Persian life by Clifford Dax. By special arrangement with the publisher, five of the students performed the second act of Booth Tarkington's Seventeen, a play of youth, love and summer time.

Albert Vincent, of Denver, Col., a candidate for the degree of Bachelor of Music in 1930 in the collegiate department of the New England Conservatory of Music, gave a pianoforte recital in George W. Brown Hall as one of the requirements toward his degree.

A modern work selected by Mr. Vincent for his program was The White Peacock of Griffes, after verses by William Sharp. He performed the Etude in B flat minor by Szymanowski, pieces by Mendelssohn, Schumann, Chopin, Debussy and Ravel, and ended his concert with the Liszt Etude de concert in F minor. M.

Robert Elmore Scores New Success

Robert Elmore, boy prodigy, scored a splendid success in Lincoln, Neb., where he played a difficult program at the First Presbyterian Church on December 9.

Elmore is only sixteen years old, and in all previous appearances has been considered by the critics not only as a prodigy, but also one of the "best concert organists in America."

The Lincoln Daily Star commented as follows on his appearance of December 9. "The young organist played a superb program. His numbers portrayed a versatility which would be remarkable in one much older than young Mr. Elmore, and he played with a depth and sympathy that marked him apart from the average run of organists. His playing is most brilliant and finished. It would be most difficult to choose from such a splendid program any one, two or three numbers which excelled the others in tone, technic or interpretation. The auditorium was filled to capacity, and the audience gave him a great ovation."

Mr. Elmore is one of the star pupils of Pietro Yon.

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Interesting Chamber Music for Amsterdam

Prokofeff, Gieseking and Other Stars at Orchestral Concerts—Harold Samuel and Borovsky in Recitals

AMSTERDAM.—One of the most interesting chamber music programs we have heard this season was that of the third Concertgebouw Chamber Music Concert. Both France and Germany were represented on this occasion by a leading contemporary composer, namely Darius Milhaud and Paul Hindemith, respectively, Hindemith performing his trio for violin, viola and cello and Milhaud his Chants Hebraïques.

They offered a curious combination in view of the fact that Hindemith's music shows a preoccupation with contrapuntal structure, while Milhaud's work is chiefly concerned with melody. The contrast was heightened by the performance of a Schubert trio at the beginning of the program and a Beethoven trio at the close. Into this frame Hindemith's work, magnificently played by the composer together with Joseph Wolfsthal and Emanuel Feuerman, fitted better than that of Milhaud, whose songs, also admirably performed by Berthe Serven, nevertheless had a pronounced success.

MONTEUX CONDUCTS

The following afternoon pieces by the same two composers were given under the baton of Pierre Monteux, Hindemith playing his own viola concerto, as well as that of his colleague. Here the different character of the works was as marked as before, although they complemented each other nicely, the French work supplying the lack of melody in the other and the German work supplying the sense of form so lacking in the French composition. The public displayed a lively interest in both pieces and great admiration for Monteux, whose conducting of the entire program, and especially of Debussy's *L'Après Midi d'un Faun*, in his hands a gem of limpid beauty, was up to his usual excellence.

The greater part of one of the orchestral concerts was devoted to Serge Prokofeff, whose *Symphonie Classique* (a youthful work) was performed, as well as his second piano concerto. In the latter piece he appeared both as the composer and reproducing artist, showing an astounding mastery of the keyboard and thoroughly deserving the great success with which the performances were crowned.

GIESEKING, SAMUEL AND BOROVSKY

Another bright star on Amsterdam's pianistic firmament was Walter Gieseking, who gave a perfect performance of a Mozart concerto and Richard Strauss' *Burlesque*. The same program contained a masterly reading of Beethoven's eighth symphony by Monteux.

There have been a goodly number of piano recitals during the last fortnight, including two highly successful Bach evenings by Harold Samuel, one by Alexander Borovsky, who in a long and taxing program revealed great musicianship and technical mastery, and one by Dirk Schäfer, a great favorite, who played to his usual large and admiring audience. The Rosé Quartet of Vienna gave a private recital and played Mozart, Beethoven and Schubert superbly.

The young Russian violinist, Alexander Moskowski, gave an interesting recital,

comprising among other works, pieces by Vivaldi, Respighi, Stravinsky and Hindemith. The last was a sonata for violin alone which we heard here for the first time, and of which the artist gave an interesting interpretation. He was ably assisted at the piano by Olga Elias Moskowski. K. S.

Canadian Pacific Sponsors First Sea-Going Yule Festival

America's first sea-going Christmas Music Festival took place aboard the Canadian Pacific liner, *Duchess of Bedford*, which left New York, December 23, on a cruise of the West Indies. The festival staff was under the general charge of J. Harry Smith, who arranged the traditional dancing, caroling, wassailing and mumming, with the help of May Gadd, director of the New York branch of the English Folk Dance Society, and Randolph Crowe, well-known Canadian baritone. All this was carried out with the aid of Elizabethan pageantry, which overnight converted the ship's public rooms into a veritable old English manor.

Continental and, particularly, English ceremonials associated with Christmas, were the main feature of the Festival, chiefly because the West Indies were among the first lands in the New World to gain those usages through the early voyages of discovery and the British occupation of the Indies in the 17th century. Crew as well as passengers furnished the talent for the festival, which offered three programs, during Christmas Eve, Christmas Day and Boxing Day.

The carolling on the Eve was led by Randolph Crowe, assisted by the ship's orchestra and a large composite group of fellow passengers. Miss Gadd, with only two days of rehearsal, taught both passengers and crew a number of old-time dances which were brought to this country by the English Colonists in the 17th century, including the Virginia reel, *Rufty Tufty*, *Christ Church Bells*, *Lads a Bunch*, *Gathering Peascods*, *Green Garters* and the famous *Kentucky Running-Set*, which latter survived in the Pine Mountain region of Kentucky long after it had died out in its native England.

The festival ended with the production of *Snowed Inn*, a Christmas play by Napier Moore, which introduced the most lovable of Dickens' characters, headed by Mr. Pickwick himself, all of whom talked in their heart-warming way before a roaring fire in the snowbound inn, the roll call numbering twenty besides Pickwick, and including Sairey Gamp, Dick Swiveller, the Wellers, Jingle, Captain Cuttle and Scrooge.

Betty Tillotson Notes

Vera Curtis, dramatic soprano, appeared January 3 at the Women's Republican Club of Providence, R. I.

Arthur Van Haelst, baritone, having joined the Little Theatre Opera Company, sang on January 7 with the Norwood Male Glee Club. He appeared at the American Women's Association on January 5, with Ellery Allen, lyric soprano. Both artists gave a program of light opera selections.

Marion Armstrong, Canadian lyric soprano, will appear in February with the Toronto Symphony Orchestra, at Toronto, Canada, broadcasting for the Canadian National Railroad Company. Miss Armstrong, who is from the Florence Wessel Studios, has been enjoying a busy season, having already sung throughout the Maritime Provinces.

Adelaide Fischer, soprano, was engaged for the production of *The Lovers' Knot*, by the New York Liederkreis Society.

The Betty Tillotson Radio Hour over WOV, Sunday evening, from 5:30 to 6:00, produced an unusual quartet of women's voices, known as the St. Ambrose Quartet. Janet Cooper, of the Tillotson Bureau, is the soprano.

Betty Tillotson entertained her friends at an informal Christmas party, in her offices, on December 23. A Christmas tree and candle light, plus refreshments, without music, made the occasion less like a musician's tea. Guests included Elsa Stralia, Australian soprano; Ellery Allen, Arthur Van Haelst; Rita Otway of the Edison Company; Gene Muele, associate manager of the Open Road Inc.; Louise Davidson, publicity manager for the A. W. A.; Marion Armstrong, Canadian soprano; Mr. Schwab, Helen Beatty, Helen Johnson, Mr. and Mrs. J. M. Williams, Florence Wessel, Norine Davidson, A. Dalrymple, and many others.

Curtis Institute Names Secretary

W. Creary Woods, for many years head of the recording department of the Aeolian Company, has been appointed executive secretary of the Curtis Institute of Music. His duties will include attention to details of business management under Josef Hofmann, director. Mr. Woods assumed his position on January 2.

Alberto Bimboni, noted coach, has been appointed coach of Italian repertoire at the Curtis Institute. Richard Hageman, coach of German repertoire, has been granted leave of absence to complete a new opera upon which he is working.

Erb Conducts Musical Arts Chorus in Excellent Concert

John Warren Erb, director of music at Lafayette College, led the Musical Arts Chorus of Easton, Pa., in its special Christmas concert in the Easton High School Auditorium with noteworthy success.

The Chorus, instituted several years ago by the Easton Y. W. C. A., has grown to a membership of sixty-eight trained women singers, and each year has sung with such cumulative distinction, that a full and distinguished house awaited expectantly the curtain's rise on a new season.

The Chorus was accompanied at the piano by Irene Nora Yerger. Included in the program was a group of three Motets for women's voices from Mendelssohn's Opus 39, rendered, so far as is known, for the first time in this country. Credit for discovering them to an American audience goes to Mr. Erb, who uncovered them while in Germany last summer. Solo parts in these Motets were sung by Misses Yerger, Davis, Beam, Fulper, Speer, Purbeck, and Hillyer, and were well coordinated with some excellent ensemble singing.

Sharing the spotlight with Mr. Erb and the chorus, Oscar Shumsky, twelve-year-old violinist, pupil of Leopold Auer, played with unquestionable technical achievement and with sufficient warmth and maturity of interpretation to excite the hearty applause of his audience and to promise fine things for the flowering of his talent. He was heard in his own arrangement of Corelli's *La Folia*; Malaguena, by Albeniz-Kreisler; *Intrada*, Desplanes; *Andante Cantabile*, Tschaikowsky-Auer; *Puck*, Grieg-Achorn, and his own composition, *Valse Petite*.

Grace Kerns Now Teaching

It will be of interest to the many admirers of Grace Kerns, soprano, to know that she is devoting some of her time this season to voice training at her New York studio. Miss Kerns has so divided her time that she can still add several more pupils to her classes in addition to continuing with her recital appearances.

Born in Norfolk, Va., Miss Kerns received her entire musical education in this country. Her operatic debut, which was to be made in Italy, was prevented by the outbreak of the war, whereupon Miss Kerns immediately returned to this country and quickly established a splendid reputation as a concert and oratorio soprano, having appeared with nearly every important oratorio and choral society in the country. Her



GRACE KERNS

diversified training and experience equip her to handle any program with finesse and artistry, and these assets are of inestimable value to her in her teaching.

Miss Kerns' work this season includes many oratorio appearances, in addition to her recital engagements. Her voice, which is of lovely quality and even scale, has won for her an enviable reputation among concert artists.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Is Group Piano Instruction a Menace or Benefit to the Private Teacher?

An insight into the movement for group piano instruction as it affects the private piano teacher is provided through a new pamphlet which has just been issued by the National Bureau for the Advancement of Music. The pamphlet, which is entitled *Piano Classes and the Private Teacher*, was prepared under the auspices of the special piano committee of the Music Teachers' National Association. That committee includes the noted pianists, Harold Bauer and Rudolph Ganz; leading school music supervisors such as Will Earhart, George H. Garton and Russell V. Morgan; William Arms Fisher, president of the Music Teachers' National Association; Addye Yeargain Hall, normal teacher of class piano methods; and Joseph E. Maddy, director of music, Extension Department, University of Michigan. It has as its secretary, C. M. Tremaine, director of the National Bureau for the Advancement of Music, and as its assistant secretary, Ella H. Mason, piano class specialist on the Bureau's staff and formerly piano class teacher in the Rochester Public Schools.

This committee's recommendation to the private teachers as to their relation to the movement is voiced by its secretary, Mr. Tremaine, in his foreword to the above pamphlet, in which he says:

"I cannot too strongly urge every private music teacher to carefully investigate this movement and its possible influence on his future. The first reaction of the private teacher is naturally the fear that it is likely to interfere with his livelihood. On the other hand, claims are made, and substantiated in a great many places, that an actual increase in the number of pupils studying with the private teacher has resulted. The writer's correspondence throughout the country strongly indicates this latter fact, but he does not appeal to the private teacher on the ground that it will increase the number of pupils studying with him—the future is too uncertain, as it is difficult to tell how far the classes will develop.

"We only know that if the method is sound pedagogically, and in the interests of the children who wish to learn to play the piano, it must prevail, and the signs point overwhelmingly in this direction. This being so, it is to the unquestionable interest of all private teachers to acquaint themselves with both its merits and its weaknesses and its adaptability to their work so that they may profit by it rather than remain behind in a movement which presents such strong indications of being successful."

The booklet begins with a paragraph representing the historical background of the movement: "The sunlight cut a slanting path into the room and fell on the white hair of Liszt as he stood by the piano. Around the room sat an intent group of people. Music lay idle in their hands as each one concentrated on the playing of the pupil at the

piano. Soon the master teacher interrupted with a suggestion. Liszt, in the year 1866, was conducting a piano class, for he, as well as many of the great teachers of his day, instructed most of his pupils in classes." This is followed by a description of the development of the piano class in its present-day application to music study.

The subject matter of the pamphlet is viewed entirely from the angle of the private teacher, and the reaction of the movement upon him, pro or con, is treated with candor. One of the main points in the discussion is the effect of public school piano classes upon the private teacher. The following is the analysis of that matter offered in this booklet:

"Many private teachers report, as a result of the classes in the public schools, that they have more pupils than ever. As schools give piano work a legitimate place in the curriculum, more parents realize the value and teachers find an increase in the number of pupils desiring a music education. But in addition to this general stimulus to piano study, the group instruction in the schools often leads directly to a demand for private lessons. Children frequently grow interested by beginning in classes and then wish to go to a private teacher. In some schools the work is given for one, two or three year periods, after which the child is urged to continue privately. Another source of demand for private teaching is the pupil who studies piano in the school classes and then wishes further instruction after graduation. Still other material will be found among those who, because of individual peculiarities of temperament or talent, need to proceed at a different pace from that of the majority. In many ways, then, piano classes serve as a link between the public school and the private teacher.

"On the other hand, some teachers report that their pupils are diminishing in number. There are no doubt various reasons for this condition, which seems to exist occasionally. Perhaps the school piano classes have gained in popularity in the community until they have become 'the thing.' Children wish to study in classes because their friends are doing it. Or expense may be a factor. Since

the public school lessons are free, or given at nominal fees, some people may be unwilling to pay the prices necessitated by private lessons."

As the booklet points out, these are local difficulties and in some cases may be temporary. Emphasis is placed, however, upon the fact that care should be taken not to confuse these with the more general difficulties which the music teaching profession is experiencing in many parts of the country, and of which the piano class, far from being a cause, promises to be a solution. The booklet continues: "We refer to the decrease in the number of children who are undertaking piano study, due to the multiplicity of distractions present-day life brings with it, and also due in part to the player-piano, the phonograph, and the radio. These, of course, provide an easy means of hearing music for those who are content to be, and to have their children become mere passive listeners.

"The situation must be met squarely. It can probably not be in the least improved by opposing or ignoring the mechanical advances of the day. On the contrary, these, if properly handled, actually become a valuable adjunct in teaching and in cultivating musical sense. The truth is that great improvements can be made by broadening the whole educational concept and social basis of piano study. This new ideal the piano class is admirably adapted to transform from theory to practice. With its advent a new interest has been aroused in piano study through the increasing numbers to whom it means an opportunity to experience the joy of self-expression in music. This joy has no substitute and it is reserved solely for those who acquire some degree of skill in playing. It is gratifying that many private teachers are reporting a steadily increasing demand for their work through this augmented number of interested piano students."

The greater part of this informative pamphlet is devoted to specific advice to the private teacher as to the possibilities of group instruction, the routine of class procedure, and the different types of classes which present an opportunity to the private instructor. A point stressed is that the handling of a group is very different from that of one child in an individual lesson as it requires a knowledge of class psychology and discipline, in addition to musicianship, and that therefore the teacher desiring to undertake this work should have special preparation for it.

The Eastern Camps

The Eastern Band and Orchestra Camp seems now to be assured. Prominent people both in and out of the school field are actively at work on the project, which will probably be definitely announced within the next ten days. The camp will cater to the people in the East as they are out of range of the National Orchestra Camp at Interlochen. Competition, therefore, is not in the minds of its promoters, who in a majority of cases have been and still are boosters for the National Orchestra Camp.

The present plan includes, in addition to band and orchestra, a supervisors' summer school with a choral department.

for every child who goes to school. Instrumental music is a special subject for those who show talent and aptitude for music. I do not mean by this statement that no child should undertake to learn to play an instrument unless he shows signs of becoming a musical genius. Any child who is sufficiently interested to want to learn to play an instrument should be given the opportunity, just as a child who is interested in manual training is given opportunities along that line.

Let me take this opportunity to condemn the practice of giving music tests to ascertain which children should be permitted to enter instrumental music classes and which should be excluded. No music test, or any other kind of test for that matter, has been devised which will test the most important attribute to becoming a musician, gumption. We have all seen children with a small amount of native musical talent and an abnormal amount of gumption become far better musicians than the most talented music students in our schools, for these latter are usually lacking in gumption; it is only the rare combination of a superlative amount of both musical talent and gumption that results in a great musician.

Musical talent exists, to some extent, in every human being. It may be developed to a surprising degree, even in children who seem to have practically no native talent.

Why Not Localize Camps?

By George J. Abbott

Director of Music, Elmira, N. Y., Public Schools

There is much discussion that seems to indicate an interest in establishing a band and orchestra camp somewhere in the eastern part of this country, perhaps in New England. Isn't it about time to crystallize these ideas and "wishes" into some definite action?

This suggestion is in no sense to be considered as antagonistic to the national camp founded by Joe Maddy. Quite the contrary; "imitation is the sincerest form of flattery." The fact remains, however, that the two established camps, i. e., the National Camp and Wainwright's, are both located in the north central part of the country. In one, at least, membership is limited. Added to the cost of instruction is the rather large sum for transportation necessary to pupils in our part of the country who might be interested. Even in cases where scholarships are provided, the cost of fare is an insurmountable item to many worthy students.

Probably the summer music camp idea has "taken hold" far more generally than some of us realize. Parents in territories remote from the Michigan camp can hardly be expected to be pleased with the thought of having their children so many miles away, even though these be in the best of hands, with every need of body, mind, and spirit cared for, as perhaps would not be possible at home. Furthermore, parents themselves, should visit the camp at least once during the season, and here again, distance becomes a determining factor. If the matters of miles and money were eliminated as obstacles, it is doubtful if it would be possible, or wise, for a single centralized camp to care for the students available even then.

Again, there are certain concrete benefits that such an institution as the Interlochen Camp provides for the section of the country in which it is located, and for the people

(Continued on page 44)

The Place of Instrumental Music in the Curriculum

By Joseph E. Maddy.

Instrumental music has assumed so prominent a place in the modern school curriculum that grave fears are expressed in some localities that instrumental music may eventually supplant vocal music in the schools of the country. These fears are generated by unthoughtful instrumental supervisors, band or orchestra leaders whose musical and educational understanding is limited to the field of instrumental music. Such teachers are often a menace to the cause of music education even though they may be excellent teachers in their own field.

If music education were limited to instrumental music, such instruction would necessarily have to begin at a comparatively late period in the child's life, when other interests would have taken the place logically belonging to music. Only a few would be sufficiently interested to master the fundamentals of music while wrestling with the technical perplexities of the mechanism of a musical instrument.

The time to interest children in music is in the kindergarten, where the study of instrumental music would be absurd. The logical time to begin instrumental music is when the child has acquired a love for beautiful music and a knowledge of the fundamentals of music. These can be acquired only through vocal music, for physical reasons.

The instrumental teacher very often fails to realize what are the fundamentals of music. To him they usually mean a knowledge of staff notation, letter names of notes, symbols, scales, etc. The educator knows that the fundamentals are measurable in emotional response, sensations of beauty, skill in reading music and appreciating the rhythm, melody and harmony therein.

The instrumental teacher is apt to con-

demn the so-called "vocal foundation" on the ground that the pupils have not mastered what he thinks are the fundamentals. If he took the time to study the vocal foundation and then planned his work so as to utilize the vocal foundation, he would find his work much easier and his results far superior—that is, if the vocal foundation has been well laid and the children are able to read music vocally before they attempt to learn to play an instrument.

It is far easier to learn music vocally than instrumentally, for the voice is the most perfect musical instrument (and everyone possesses one), is capable of the most beautiful tone quality and has practically no technical difficulties. By the same token it is far easier to master a man-made musical instrument when one knows music first. So vocal music is and always will be the foundation of all musical accomplishment.

What, then, is the place of instrumental music in the curriculum? The same place it occupies in a community—the artistic center around which all other musical activities revolve. The symphony orchestra is acknowledged as the highest form of music, the most versatile, the most colorful, and the most artistic of all musical utterances. A fine symphony orchestra is always the central figure of the musical life of the community which maintains it.

Likewise the high school symphony orchestra is destined to become the artistic peak of school music everywhere.

While it is true that the voice is the most perfect musical instrument and is possessed by all, it has certain definite limitations as to agility, power and endurance which are largely overcome in mechanical musical instruments. Vocal music is a general subject

A New York State Summer Band and Orchestra Camp

Plans have also developed in New York State whereby a large summer band camp for high school students will be launched at Saugerties, N. Y., this summer. Some of the most important band people in America are already engaged for the faculty. The announcements will be forthcoming shortly.

The New York camp will serve high school students of the Empire State, New Jersey, Pennsylvania and Ohio, just as the Interlochen Camp serves the middle section of the country and the New England Camp will serve the high school students and supervisors of New England. A large supervisors' department is planned in the development. This department is in close touch with both projects and will gladly furnish specific information to any who may be interested and who will write to the editor.

Public announcements of a definite nature will be made in this department in a later issue of the Musical Courier.

MUSIC IN THE SCHOOLS AND COLLEGES

Musical Education of the Grade School Teacher, in Training and in Service
From the Standpoint of the Normal School

By John W. Beattie, Northwestern University.

The musical education of the grade school teacher is a matter of vital importance in up-building of musical America. The music supervisor is rapidly becoming a very thoroughly trained and properly equipped specialist. Our laws governing the certification of supervisors have taken care of that. But the music supervisor can only plan and direct. The actual instruction in music must be carried on by the grade teachers, who try to carry out the instructions of the supervisor. This is true in practically every small city school system and in most of the large ones.

The universal adoption of departmentalized teaching such as obtains under a platoon system, the Gary system, or any of its modifications, would bring about a situation where all music instruction would be given by trained musicians. Such an arrangement may be found in isolated cases. But, by and large, taking the country as a whole, by far the largest amount of music teaching in the schools of the United States is done by the grade teacher; much of it supervised, some of it not. Educators tell us that this situation is likely to exist for many years. That being true, we, as music educators, must see to it that the grade teacher be given adequate instruction in music as much as possible while in the normal or teacher training school, and as much as we can insist upon after she is in teaching service.

In any consideration of the extent and content of music courses for grade teachers, several matters must be given attention before we outline our course.

First: What is the musical background of our future grade teacher? We are told that many, perhaps a majority, of our normal school students come from the farms and small towns. We know that musical education provided in rural and village schools in past years was meager, when not entirely lacking. That situation is being improved, but for some years to come we may expect that many of our normal schools will have very limited knowledge of music and no performing ability.

Second: What is the length of the training course for the average grade teacher? In the better systems it is two full school years, each year being divided into three terms of twelve weeks each or two semesters of eighteen weeks each. Either division will result in training which is carried on through seventy-two weeks. In smaller towns and rural schools teachers will be employed with less than these seventy-two weeks. One year of training beyond high school and even less will be sufficient to en-

able a teacher to get some sort of school position.

Third: How much time for music instruction can fairly be asked of those who plan the intensive and inclusive course of study for prospective grade teachers? The National Research Council of Music Education proposes that one hour of study out of ten be devoted to music. That is, if a normal student has a program calling for twenty hours of class attendance per week, two of those hours might well be spent in some form of musical endeavor. It may be argued that twenty hours a week are too many. However, if physical education, art, music and other subjects which ordinarily call for little outside preparation are included among the twenty, the course might not be too arduous. Let us put the proposal another way. If a teacher finishes her two year course with sixty semester or ninety term hours of credit, of those credits there might properly be six semester or nine term hours of credit in music. For less than a two-year course, the amount of credit would be decreased on the percentage basis. Six semester or nine term hours for music in a two-year course does not seem excessive to those who are engaged in music education. As a matter of fact, few normal schools require that much; some do not require any.

Fourth: Should the courses in music be required of all normal schools? If all of them are to teach music, yes. Now there is no very definite way of determining in advance the future career of a teacher. She may be pointing toward work in a platoon school or junior high school where she will not be expected to teach music. Actually, she does not know where she will teach, in what kind of school or in what grade. There is a strong probability that she will teach music. There should be a minimum requirement of music instruction for every normal school system.

Now we have raised some questions and partially answered them. We believe that many of our students have very little background musically. We think they should be required to take some music and that for most of them nine term hours of credit in music out of a total ninety term hours is reasonable. Now, what should be included in our music course?

First, experience as musical performers. This experience may be gained through singing in the class room, participating in work of the glee club, chorus, choir or other ensemble, and if the voice is good enough, as a soloist.

There will be a few students whose experience will be in the instrumental field as

pianists or performers on band and orchestral instruments; but since most of the music instruction they are to give will have to do with singing, choral experience should be the thing stressed. This experience should teach the use and control of the singing voice, proper habits of breathing and phrasing and some idea as to interpretation. It will also involve considerable sight reading. So, through this choral experience the student learns a great deal about the theory of music along with his singing which should afford some enjoyment.

Second, knowledge of some of the facts about music. Much of this knowledge can be best taught in connection with the chorus work. Acquaintance with key structure, key signatures, time values, intervals, simple elements of notation and the more commonly used marks of expression may all be stressed as part of the vocal study. The students absorb a lot of information about the more technical aspects of music as they study choral music. It is a far more natural process than that of isolating the theory from the practice and making the study of music entirely factual.

Thus, familiarity with many songs appropriate to the schoolroom. Here again, we stress the importance of musical experience. The students may learn a great many fine songs which become part of a permanent repertoire. They will carry this repertoire of standard songs with them wherever they go and will thus be enabled to teach some music, even if they work in a school or system where no supervision of music instruction is provided.

Fourth, enough of method to enable one to carry on elementary music instruction with children. The teacher might at least know how to select and present song material. She must know how to teach a song by rote, pitching the songs accurately by means of a pitch pipe. As for methods of presenting staff notation according to some particular system, that is not necessary. If a supervisor believes firmly in this or that method, he can acquaint his teachers with its intricacies through visitation and grade meetings. We wish our normal students to be acquainted only with methods that may be generally used. Primarily, we desire that they be brought into contact with as much fine music as possible through actual performance.

Finally, the greatest possible experience in listening to music that is beyond their own capabilities. This experience may come through use of phonograph, radio, or listening to visiting or local performers. The more one hears of good music, the keener is his enjoyment and the greater is his ability to talk intelligently about it. If this listening is based upon ability to perform in some small degree, our normal school graduate will go out into teaching with some foundation in music on which the supervisor can build.

The musical training of the teacher goes on as long as she is in the teaching profession. The normal school can at best give her an acquaintance with some good music, enthusiasm about music as a factor in education, a limited knowledge of its theory and history, and love for it as an art. Upon such musical foundation the superstructure provided by further experience with music will be secure.

Noted Educators

K. W. GEHRKENS,

of Oberlin College, Oberlin, Ohio, is one of the best known men in the field of public school music and of general musicology. He is the associate of Walter Damrosch on an editorial board which has compiled the Universal School Music Series—widely used throughout the country. He is the author of Fundamentals of Music, which is said to be the "best seller" among music books published in this country and which is known abroad as well. His book, Essentials in Conducting, is the standard text book on chorus and orchestra conducting and is known everywhere. Prof. Gehrkens was president of the Music Supervisors' National Conference at its great meeting in Cleveland in 1923; has been a member of the National Research Council of Music Education since its founding in 1918, and has the honor of having established the first four-year course for music supervisors leading to the degree Bachelor of School Music. He is the editor of School Music, the oldest and best known magazine for music supervisors, and acts as editor of the annual Volume of Proceedings issued by the Music Teachers' National Association.



Bachrach photo

Music in the Chicago Schools

Many leaders of Chicago's business world, together with parents and music lovers and children of the public schools, assembled in Orchestra Hall recently to hear a program of chorus, band and orchestra music.

Noble Cain's a capella chorus was one of the high lights of the program and the singing of Rachmaninoff's Ave Maria and Gaul's Carol of the Russian Children left a lasting impression.

There was the chorus in which the audience joined with the children, and the presentation of the flag by the R. O. T. C. squad. It was a great occasion, and it proves how great a place music holds in the scheme of life and happiness. It shows, too, that the school system of Chicago is just as intent upon developing the cultural side as it is of forcing youth to know the three R's.

The Lane Technical Band, directed by Gardner Huff, an organization of students, played stirring music in a stirring manner. The Parker and Hirsch Junior High School Chorus of one hundred, under the direction of Anna F. Carpenter, did fine ensemble, singing Sail On, O Ship of State (William

(Continued on page 44)

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MUSIC IN THE SCHOOLS AND COLLEGES

(Continued from page 43)

Lester). Mary Geis, director of the Burns Elementary School Rhythmic Band (Toy Orchestra), created favorable comment. It is impossible to describe what she has done with the six- and seven-year-old children; their rhythm is perfect.

The All-Chicago High School Orchestra, with Gustav Anderson as director, gave a reading of Mozart's *The Marriage of Figaro* Overture. This orchestra was formed by selecting the best players in the high schools. Each child has been given opportunity to show his ability, and this orchestra is today equipped to play a program that should win favor. Many of the young musicians are enjoying private instruction with well-known Chicago teachers and this is another reason why music training in the public schools will be of great benefit to the private teachers.

What has been accomplished in the Chicago Public Schools during the past year is a great step in advance. William M. Bogan, Wallace Caldwell and Dr. J. Lewis Browne have superintended the activities and have selected men and women of vision and ability to carry out their ideals. Among them are Carrie Ruar, who has charge of the class piano training in the primary schools; Rose Lutiger Gannon, who has charge of singing in the high schools; B. Noble Cain, whose A Capella Choir at Nicholas Seen High can be ranked with the best organizations of its kind; Major Beale, who is in charge of the band music, and numerous teachers who are skilled in the art of training children through music.

Interesting comment was made by Dr. Frederick Stock, who said: "Music can claim the highest place in culture. The Chicago Symphony Orchestra is now giving nearly ninety concerts in twenty-eight weeks. The orchestra wants to keep in intimate contact with the public schools and Board of Education, and it will give opportunities to deserving talents."

Samuel Insull, president of the Chicago Civic Opera Company, said: "Every great nation has only developed after it has developed the cultural and artistic side of its people. The cultivation of music forms an essential part of progress. Culture adds to solidity of a people. Look to the top of the ladder; opportunity will come—and be ready when it knocks at your door."

Music Educators Exhibitors Association Sponsor Trip

The Music Educators Exhibitors Association is planning annual tours of Europe for supervisors, which will be known as the Music Supervisors' Tour of Europe. This association, which is sponsoring this first tour, is offering as a prize one complete tour with all expenses paid. This prize will be awarded by the association at the Supervisors' National Conference of Chicago.

The trip to Europe is the first prize. A number of other valuable prizes will be offered. Additional information regarding details may be had by addressing J. Tatian Roach, president of the association, care of Hinds, Hayden & Eldredge. Other officers of the association are W. Otto Miessner, vice-president; R. T. Stanton, secretary-treasurer; executive board, Franklin Dunham, David King, H. N. White and Earl Hadley. The itinerary of the first trip will include: sailing on June 28 from New York on the S.S. Baltic, which is due at Liverpool July 6; the next point of visit will be London; then Paris, Brussels, Cologne, Wiesbaden, Heidelberg, Lucerne, Innsbruck, Oberammergau, Munich, Salzburg, Vienna, Nuremberg, Bayreuth, Dresden, Berlin and Hamburg, from where the return trip will be made on the S.S. Montcalm, arriving in Montreal, August 30.

News From the Field

CALIFORNIA

San Francisco.—Rehearsals of the recently organized school orchestra of the Fremont School are being conducted several times a week by Mathilda A. Levy, the principal of the school. The first violins include Steven Mills, Remo Benedetti, Leonard Trihaud, Grace Damonte and Claire Leon. Barbara Gilbert is the principal pianist, but three assistant pianists are also being trained.

CONNECTICUT

Stamford.—The first of a series of public school concerts to be given by the National Music League was presented by the Brahms Quartet at the Stamford High School recently, with a capacity audience at a matinee and evening performance.

The afternoon program, which had been selected by Clayton E. Hotchkiss for the junior school students, lasted an hour. As this was the first time many of the children had ever seen or heard a concert of this type, it was gratifying to those in charge to witness how well the group as a whole responded to the choice selections which were so splendidly interpreted by Lari Banks, first soprano; Nadine Cox, second soprano; Nancy Hitch, first contralto; Elinor Markey, second contralto, and Susan Wallace, accompanist.

Mr. Hotchkiss is the director of music in the public schools here. The National Music League has succeeded in being the first in the State to organize the schools in this system of music education. Through the help of various teachers and the school board, these programs, which will from time to time be brought to the students, will first be studied in the class room so that a better understanding and appreciation of voices and instruments can be gained.

The committee has made it possible through its organization to offer some of the best

talent at the lowest price, thus making it possible for every child in Stamford to benefit by the performances.

IDAHO

Lapwai.—Lapwai school children recently presented the song pageant, *The Star Gleanings*. Christmas carols were sung by the entire grade school. Main characters were: Madonna, Dorothy Larsen; Saint Ann, Ethel Watson; Saint Joseph, Melvin Hibbs; shepherds, John Surry, Bob Webb, Bernard Armstrong, Earl Howerton, Max McCrery, Joseph Reynolds; three kings, John Messersmith, Sylvester Kane, Levi McCormick; pilgrim, Laverne Parkins; spirit of the star, Ned Clark; spokesman for the people, Billy Parkins. E. G. McTaggart is supervisor of music and Edith Thain and Miss Wormell in charge of stage scenes. Carl Aschenbrenner directed the speaking parts and Betty Tomlin and Alice Hartnett arranged the costumes.

ILLINOIS

Chicago.—Numerous changes have been made in the music department of the Chicago schools by Dr. J. Lewis Browne, who was appointed director of music two years ago.

Early in December there was a meeting at Orchestra Hall when William J. Bogan, superintendent of Chicago's public schools; Samuel Insull, president of the Civic Opera, and Frederick Stock, who has done such great work in encouraging music among young people, took part in a program that will be counted among the great events of this decade. Forty-seven students were awarded medals for conspicuous leadership and co-operative ability. The medals were the gifts of Julius Rosenwald. Three students having the highest averages received a scholarship of one year's tuition at the University of Chicago to major in subjects of their own choice. The aim of the various sponsors of this public school demonstration is to promote cultural appreciation. Dr. Browne is one of the greatest factors in this development.

KANSAS

Beloit.—The regular mid-year concert of the Beloit High School was given here recently under the direction of Georgia Buck, supervisor of music. There were one hundred and twenty voices in the chorus. The program included Christmas music and solo selections by members of the school.

MONTANA

Billings.—Five years ago the Jefferson orchestra was organized by the principal, W. D. Shadwick, with Vera Faxon as teacher and Julius Clavadetscher as leader. For the past four years this work has been sponsored by Ethel M. Metzger and the orchestra has appeared before a number of various organizations at different times during the five years it has been in existence. The Garfield school was the first to organize an orchestra, and until 1929 there were but two orchestras in the school system.

In order that every child may have an opportunity to belong to these groups, students from the other schools were eligible to

join the Jefferson and Garfield orchestras. The purpose of these organizations is to make it possible for a pupil to start in the lower grades and have orchestra training continuously through his school training.

Since this year it has not been necessary to take in other pupils from different schools, for orchestras have been started in all the schools, including high school. As in most other cities the music in the schools of Billings has been and still is developing with great rapidity.

NEW JERSEY

Roselle Park.—Principal G. Hobart Brown, of the Roselle Park High School, has organized a band among the boys, and it is already progressing in fine shape. Mr. Brown is a great friend of music in education. Many applications for band membership have already been made.

NEW YORK

Fort Edward.—During the regular meeting of the Board of Education held last night, Mrs. Franklin Barber, supervisor of music in the schools, gave an interesting report on music progress. She said the schools owned about \$900 worth of musical instruments used by the band and orchestra, and two pianos, all of which have been paid for by donations and school activities. She said the band has a membership of thirteen, with five student players who will be added to the organization later in the year. The school owns its own band uniforms.

The orchestra is composed of twenty-one players, the High School Glee Club twenty-five, and the Junior Glee Club twenty-one members. Mrs. Barber reports that all of the school organizations are progressing.

Pennsylvania

Etnaus.—At the session of the school directors in Etnaus, effort to secure musical training for children in the country schools was initiated. The directors in effect said: If any single district cannot single-handed secure these advantages for its children then there ought to be combinations of districts to effect this purpose.

Why Not Localize Camps

(Continued from page 42)

who make that section their permanent or summer place of residence. A degree of this beneficial effect is re-distributed by the latter when they return to their winter homes. This, in itself, is a strong argument in favor of the establishment of more camps in locations where they will be assured of support, without interfering with camps already established.

I see no reason why camps of this sort should not spring up at focal points all over the country, assuming, of course, that they are organized with the right personnel and vision for the future.

There is no question as to the attitude of music educators or amongst the students but that the idea is one of value—sensible, practical, inspirational, as well as advantageous from a physical standpoint.

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Sharlow's Continued Success on the Coast

As Myrna Sharlow started on tour as the dramatic soprano of the Columbia Grand Opera Company, after its initial season in Los Angeles, she carried a press book filled with the praise of the critics of the Pacific coast music center.

Just as there is apparently no longer any question about the success and permanency of this new Pacific coast opera company, so there is no doubt as to the sensation created by Myrna Sharlow. She has arrived as a soprano, doing the heaviest dramatic soprano roles, although she will probably refuse to be satisfied until she has routinized these new additions to her repertory through the medium of a long road tour.

The second week of the Los Angeles season was indeed a tour-de-force for the American soprano. Changes in cast made it necessary for her to sing Maddalena in Andrea Chenier, Nedda in Pagliacci, Marguerite in Faust, and Leonora in La Forza del Destino from Monday to Saturday. And the critics found each portrayal better than the other. Leonora in Il Trovatore made the fifth dramatic soprano role sung by her in eight days.

"Myrna Sharlow was a magnificent Leonora, vocally and pictorially," wrote Isabel Morse Jones in the Times. "Her voice is powerful, beautifully used without forcing, and one is aware of a fine musicianship back of it." Patterson Greene, writing for the Examiner, said: "Myrna Sharlow's lovely soprano was at its best in the role of Leonora. Her tones are colorful and even throughout a wide range, and her personal beauty adds much to the effectiveness of her acting."

Myrna Sharlow's Marguerite in Faust won headlines from the Examiner, in which it was said: "With due recognition of the other principals, one must give first honors to Myrna Sharlow as Marguerite. Here is a role that has ripened in her repertory from the days when she sang as a lyric soprano. For this reason, perhaps, it surpassed her previous performances. Her tone quality has a sensuous warmth in the middle range where the most exacting part of the score lies. In such numbers as The King of Thule ballad and the love duet, her voice was radiantly lovely. To the dramatic action she brought many effective bits of business. In economy of gesture and coordination of music and movement, she set a shining example." Carl Bronson, in the Herald, commented on her acting in no uncertain terms, as follows: "She maintains a grasp of dramatic effect from beginning to completion of her roles that very few acting songstresses ever even give a thought to." And Mrs. Jones, in the Times, said: "Myrna Sharlow is always a joy. Her voice is never less than lovely and her interpretations are musicianly and intelligent."

Nedda in Pagliacci is a role which Myrna Sharlow has done often in this country and abroad. Her interpretation is different from most, and she makes the little barnstorming play-actress most appealing. The critics and the public praised her. The Daily News said: "Myrna Sharlow proved the best Nedda heard this year"; the Record thought that she "made a distinct hit with her rich, colorful voice"; the Times commented on her "fine taste and surety of voice," and the Hollywood Daily Citizen called Sharlow and Picaluga the "idols" of the public, and commented on her "original and effective work" as Nedda.

Maddalena in Andrea Chenier is another favorite role for Myrna Sharlow, and it had a fine reaction in Los Angeles. Bruno David Usher in the Express said that she dominated the performance, singing "beautifully" and "with great verve," well embodying the aristocratic beauty of Giordano's opera. Patterson Greene in the Examiner made note of the fact that Myrna Sharlow "carried off the chief honors," adding that "the beauty of her middle range found full expression in the sustained lines of the score." Carl Bronson, in the Herald, praised her "very unusual acting and singing."

After resting Christmas week, the Columbia Grand Opera Company started its tour with a week at San Diego. Other cities in California visited were: Santa Barbara, Pasadena, Pomona and San Bernardino, with a four weeks' run in San Francisco beginning January 13. The tour winds up at Oakland in the Civic Auditorium the week of April 7. But in between the itinerary arranged by Bradford Mills takes the troupe north to Vancouver, east to Denver, and south to New Orleans.

Archibald Sessions' Christmas Service.

Archibald Sessions gave an unusually interesting and effective musical Christmas service on December 22 at the South Methodist Episcopal Church, South Manchester, Conn., where he is organist and choir master. He played as organ prelude two Christmas hymns by Guilman. This was followed by a short religious service. The choir then sang From Heaven High the Angels Come, fourteenth century, Dickinson;

Lo, How a Rose, seventeenth century, Praetorius; In Bethlehem's Manger Lowly, sixteenth century, Dickinson; Noel, Besley; 'Tis Night on the Silent Mountains, Jacquet; The Shepherds' Story, Dickinson.

As an offertory Mr. Sessions played Prayer and Cradle Song by Guilman. The choir then sang Happy Bethlehem, Padre Donostia; The Shepherds Had an Angel, Besley; Down in Yon Forest, Vaughn Williams; Gesu Bambino, Yon; the Halleluia Chorus, Handel; and the Choral Amen by Dunham. The well balanced and well trained choir gave a most efficient rendition of this strikingly arranged program.

Boston City Club Announces Season's Programs

An unusual series of Sunday afternoon concerts by prominent artists, planned by the Boston City Club this season, will be opened by the Boston Sinfonietta, a large organization of prominent active members of the Boston Symphony Orchestra under the direction of Arthur Fiedler. Mr. Fiedler, through his Esplanade concerts last summer, made it possible for thousands to hear the finest orchestral masterpieces performed in an incomparable manner. He has conducted the "Pop" concerts in Symphony Hall on several occasions. The program features a movement from the leading symphonies, an operatic overture, and various orchestral numbers which are perennial favorites. Joseph Lautner, tenor, will appear twice on this program.

The second concert will be divided between Richard Burgin, violinist and concertmaster of the Boston Symphony Orchestra, and Marcel Grandjany, noted harpist. Mr. Burgin is rarely heard in his home city as a violin virtuoso. Boston music lovers had the opportunity to hear Grandjany when he appeared a little earlier in the season.

On February 2, Jean Bedetti, solo cellist of the Boston Symphony Orchestra, and Dorothy George, mezzo-soprano, will appear. They were re-engaged because of their brilliant successes last season on the City Club course.

On March 16, Royal Dadmun, American baritone who ranks high in the estimation of Boston music lovers, will share the program with Frederic Tillotson, Boston pianist. Following Dadmun's last appearance here the music critic of the Boston Post wrote: "Not only has he the voice and the skill but he has also musicianship, intelligence and imagination. He was notably successful, displaying a wide range of style, in Koene-mann's When the King Goes Forth to War." The Boston Civic Orchestra, under the direction of Joseph F. Wagner, will appear on February 16. The orchestra was founded by Mr. Wagner and is composed of music teachers, serious-minded students and lovers of orchestral music.

On March 2 the Wollaston Glee Club will appear. The Glee Club is one of the best known men's choral ensembles of greater Boston.

Grainger Makes a Big Noise

Grainger's English Dance for orchestra and organ, recently given in Australia, seems to have caused quite a sensation. Grainger may yet become a modernist, as the following interesting and amusing criticisms seem to show:

"The effects came off, but the English character and the dance form were far to seek. The bustling, irresponsible crowd jostling one another, self-willed and devoid of any laudable purpose or goal was certainly evident. But Grainger misconceives the nature of his art. He knows no economy of means nor other standpoint for music in this work than an indiscreet and noisy realism."—Age.

"The last named may not, in the opinion of some, be either definitely a dance or distinctly 'English,' but it is a stirring affair, with many climaxes and an almost unremitting activity. And it has other claims to notice; it employs a very unusual instrumental force, consisting of full orchestra, three pianos, and organ."—Argus.

"EXCITING MUSIC—Melbourne audiences have already been startled by Grainger's Warrior and the clang and roar of his Marching Song of Democracy, yet few were prepared for the extraordinary vigor and multitudinous sounds of the English Dance. The orchestra played the exuberant music with apparent enjoyment, and the performance certainly served as an exhilarating experience. It seems impossible to produce more noise at times, but Grainger may yet do so."—Herald.

"ATHLETIC MUSIC BY GRAINGER—Motion is a synonym for emotion in the estimate of Percy Grainger, expressed in a polytonic hurry in the English Dance, which had its first Melbourne performance at the end of the fully-attended concert in the Town Hall on Saturday night. . . . Hampstead Heath on a bank holiday supplies a concord of creamy sounds compared with the athlete Grainger's attempt to express the free, bold spirit of the English nation."—Thorold Waters, Sun.

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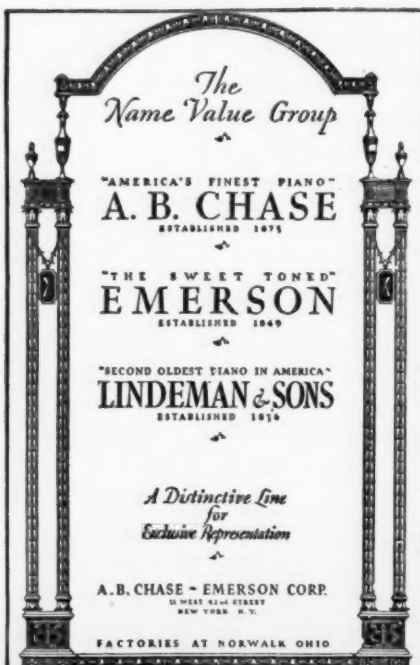
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EXPRESSIONS

An Enlightened Commentary on the Piano and the Piano Business in an Editorial in a Lorain, Ohio, Newspaper—The Lesson in the Present Difficulties and a Guide to Greater Prosperity

The following letter from David Gibson, publisher of The Lorain Journal, of Lorain, Ohio, gives evidence that those who are musically inclined and read the MUSICAL COURIER are much interested in what is said in the Piano and Musical Instrument Department, and the piano seemingly is uppermost, for it is, as claimed, the basic musical instrument. Mr. Gibson writes as follows:

"January 7th, 1930.

Dear Mr. Geppert:—

In my youth and early manhood I had better than a good musical education. As a matter of appreciation I still maintain my interest in the art and read the MUSICAL COURIER every week. As a daily newspaper publisher I read your department as a matter of commercial interest. Enclosed is an editorial that I had in mind might contribute a bit towards a solution of the problem the industry is facing.

Sincerely,

DAVID GIBSON."

The editorial that Mr. Gibson enclosed, which appeared in the Lorain Journal of January 7th, is one of the characteristic editorials that appear in many of the daily papers throughout the country set in wide measure column and large type. Such editorials attract attention.

It is well that the daily newspapers in cities of the population of Lorain, Ohio, arrive at some information about pianos. It is good to know that this interest is being manifested outside of the piano industry and trade. When the masses take this interest, and this aroused through articles of the kind referred to, there is evidence that the piano will come into its own. Before further comment, let us read the editorial, which is as follows:

Pianos

The American Piano Co. went into receivership the other day involving such fine old names as Chickering, Knabe, and Mason & Hamlin.

The piano has had a good deal of competition in the last 20 years.

The purchasing power of the average family together with the time and attention of young men and women have been detracted from it as a pleasure giving device.

First came the automobile, then the phonograph and more recently the radio.

As a place to sit before, the radio has very largely taken the place of the old time fireside.

The disuse into which the piano has fallen is to be deplored and in the fact that the coming generation of boys and girls will know nothing of the pleasure of making their own music.

The piano is the best device of musical self-expression ever devised or ever will be devised.

It is really the only instrument for amateur musicianship.

A player can get more harmony by the impulse of two hands on a piano with a less degree of technical training and skill than any other musical instrument with the exception of the pipe organ and which by reason of its size and cost is impossible to the average household.

* * *

Instruments of the violin family are limited to two-tone harmonies and as the range tone is produced with one hand and the impulse of tone with the other, why, these instruments are too difficult for general amateur use.

Instruments of the plucked string variety, like the guitar family are limited in their harmonies to the fingers of one hand rather than the ten fingers of two hands as in the case of the piano.

Musical instruments of the brass and wood-wind variety are limited to a single tone at an impulse—the harmony

of other tones to a complete musical product must be filled in by the piano or other orchestral instruments.

All this to say nothing of the fact that there is no better way of teaching the co-ordination of the eye, mind and hands of a child than with the piano.

Then there is the spiritual development of the child—by training it to make its own music—the greatest of all arts.

The keyboard of a piano might even be used to teach a definite mathematical, harmonic, natural law; for music is a definite science.

* * *

It occurs to The Lorain Journal that without its being compulsory boys and girls should be given more of an opportunity to study music by way of the piano in the public schools.

Every child, as a part of general educational development, in this day and age, should be taught the rudiments of music, and there is no quicker and easier way of doing this than by the keyboard of a piano.

A child should know the rudiments of music if for no other purpose than to be able to read a hymn tune in church.

In every sizable community there are always a number of good piano teachers. These in the numbers that comprise their private classes are suffering a depression as well as the piano industry and through the piano falling into household disuse.

For a part of their time at least these teachers should be subsidized by the public schools.

According to our observations privately teaching music always was a rather precarious financial existence; for with the slightest depletion in the family income, why, Willie's or Mary's music lessons are discontinued.

* * *

It should be as easy and as free for a child to study music up to a certain point as any one of the other numerous branches of public school education.

A music teacher should be assured of a good income and at all times as any teacher in the common branches of public school education.

This would revise the piano industry, but this is only incidental to reviving the piano in the household as a device of pleasure in the self-production of music.

By the time most of these children now in the grade schools are out in the world on their own, why, it is going to require less time and effort to a good income, and the public school systems should be considering departments of education to take up this leisure time rather than in the pursuit and interest in the purely physical.

The Piano in Education

It will be observed in his letter that Mr. Gibson states he had received a good musical education. A few people can cast stones into a placid lake and the waves formed thereby spread out and finally cover the entire surface of the water. This editorial is of this same nature. It arouses the interest of those who come in contact with a mind that is musically inclined. This formation of ideals as to music is of great value.

There are piano men who will read this editorial and at once begin tearing it up, bringing objections here and there, talking about what has been done and there being no results therefrom, but even this is to the advantage of the piano. It is evident, however, that interest in the piano is very much aroused and the very difficulties that the piano is facing at the present time is causing this increased interest.

The piano manufacturers and dealers of this country have endeavored to do a good many of the things that Mr. Gibson suggests in the editorial, and there are results that indicate that there have been successful movements established, and especially in

Cleveland and Detroit. Mr. Gibson will find in Detroit there is a movement to teach adults in schools how to play the piano. The same movement is being started in Cleveland.

While these efforts are being made in the larger centers, the smaller centers like Lorain do not seem to have taken up the question of musical education in the public schools. Cincinnati has had this movement in the public schools for the past two decades, and the piano men of this country seem to know little about this fact.

The Piano Will Survive!

There is no question but what the piano will survive. Also there is little question that the public school systems of this country will be brought to an understanding of the value of musical education along with the other studies that are given to the younger minds, and this soon will follow the movements that are now in evidence in Detroit and Cleveland as to adults. The insistent argument, and this among piano men themselves, that the piano is a hard instrument to learn to play, is probably due to old time methods of instruction. Pick up the magazines of today, and especially those that may be called "popular," and therein will be found advertisements of music schools teaching music by mail.

There must be some results in advertising of this kind by those schools, for it keeps up. A court test in New York City as to the feasibility of teaching music by mail was won by the schools. Some of us may differ as to this, but the fact remains that while this verdict was handed down years ago, the schools continue, and the fact that large sums of money are utilized in the advertising indicates that there are business results and substantial written proofs given by the schools from those who have taken such music courses that there have been results; mediocre probably, but we do not expect every one in a home where there is a piano to become a great pianist.

Exit the Player

On the contrary, Mr. Gibson certainly proves his point as to the home influence of the piano. It was thought that the player piano would solve the problem of piano music in the home. There were two extremes that seemingly engulfed the mechanical piano, and this was the severely classic and the abnormal destructive rag time and jazz music rolls that created noise and little music. The middle ground seems to have been stepped over and left hanging in the air.

The player piano is a thing of the past. The piano in its real musical attitude in the home is what will survive the commercial side of the instrument and at the same time give place to the instrument and revive the home life, which was not destroyed by the player piano, but by the automobile, which has made home life anything but that which our older people enjoyed in the days before the electric light. When supper was over, the dining room table was cleared and the family gathered around reading, talking and probably some one playing the piano, probably playing the piano "by ear," but giving to those listening what now comes to them through the radio.

There have been many articles written about The American Piano Company since its failure, but those articles have not dug into the psychology of the situation as has the editorial in the Lorain Journal. The reason this editorial is reprinted is because the very questions that have been discussed for these many years, and these instigated by those who seemingly want to write smart things about the advance of the day, have given a wrong impression as to the piano, without any remarks that indicated any intelligent understanding of what the piano really means to the home life.

There have been very few of these articles, and yet each one has seemingly shown the antagonism of the daily newspapers that have for many years received support from the piano manufacturers and dealers, and, according to the volume of trade in the music business, shows a percentage of advertis-

Piano and Musical Instrument Section

ing given to the daily papers as high as that of any industry and trade in this country.

It isn't quantity that creates a safe, reliable business, but it is quality. The question of name value is one of the fundamentals that those who have been conducting the affairs of The American Piano Company the past few years lost sight of. Without name value the piano business is of no value. Therefore, in the reconstruction of the commercial side of the piano, there must be that respect shown name value that is paramount to that of the respect shown as to tone value. All this will come about, but it will take months, probably years; but during this time the piano will go marching on toward a greater success than is at present apparent, and this based upon the demand of the people for the basic musical instrument. This editorial in the Ohio daily newspaper is evidence that there will be a change of front as regards the piano, and the realization that while it has been in a state of coma for the past few months, this coma does not spell death.

WILLIAM GEPPERT.

95,000 for 1929

In the January 11th issue of the MUSICAL COURIER the editor of the Piano and Musical Instrument Section stated that the production of pianos for 1929 would be something like 60,000. ¶ Since that survey was made another survey brought forth the fact that the production for 1929 is something like 95,000. ¶ This in itself is another indication that the piano has been badly abused as to its selling abilities. With the number of manufacturers reduced to a very small percentage of what it was during the peak years, the fact is that during the year of 1929, when everything seemed against the piano, there is a production far above that which was expected. ¶ If one will compare the production of 1929 with that of 1928, which was in the neighborhood of 145,000 to 150,000, it will be seen that while there has been a great depreciation as to production, the piano has held its own along with other industries. ¶ There is a general movement toward a reconstruction, or a rebuilding of the safe commercial enterprises in both the manufacturing and the selling. If 1929 could provide a demand for 95,000 pianos, certain it is that under the new dispensations that are going on as to distribution methods, the production of the piano for 1930 will far exceed that of 1928. ¶ It is all a question of selling and selling right. The piano factories can not run unless the pianos are sold. Pianos can not be sold unless those who are engaged in the selling work and depend upon personal contacts, each individual in each organization striving to sell, as is indicated in the remarks of The Rambler in this issue of the MUSICAL COURIER. ¶ Let the piano men get down to sane methods in their overheads, following the example that is being set by the Wurlitzer institutions, as shown by The Rambler, and there will be a different story to be told about the piano in January of 1931. ¶ Advertising alone, and advertising misleading bargains, does not sell pianos. Advertising is an aid. It creates name value, but the pianos can not sell themselves. The salesmen must sell them. Let us all get into this movement toward the removal of extravagances and let all work overtime to make up for the lost time of 1929, and bring the production of pianos for 1931 to 200,000, which can be done, if only the men who create prospects follow them up and close the sales. ¶ But do not strive for quantity in piano selling, strive for quality—that will bring in the cash and enable the savings that are incidental to the utilizing of instalment paper to buy cash.

Bankruptcy Law Changed

The Supreme Court of the United States has adopted a rule amending the bankruptcy law so as to correct certain mispractices which have sprung up in recent years. The new order is described as "putting teeth" into the bankruptcy law. In effect, it prohibits a receiver or attorney in bankruptcy from soliciting authority to represent any creditor for any purpose in connection with the administration of the estate in bankruptcy or the acceptance or rejection of any composition offered by a bankrupt. The local bankruptcy court may, however, under the new rule, whenever a banking institution is the receiver, act as trustee and provide means to facilitate the creditors in filing and voting their claims in favor of the election of such institution as trustee. This

trusteeship must be approved by a majority of the circuit judges of the Circuit Court. ¶ Another aspect of bankruptcy procedure covered by the new rule is the authorization for the banking institution as trustee to keep on deposit with itself, money received by it as custodian.

Optimism the Keynote

Optimism was the keynote of the twenty-seventh annual convention of Grinnell Bros., held during the first week of this month in Detroit, Mich. This convention, which always held around the first of the year, is always significant. Grinnell Bros., due to the amount of territory which its organization serves, has a better opportunity than most music houses to observe conditions and to plan intelligently to meet the changing times with new methods and plans. The Grinnell chain comprises twenty-eight stores, nine of them in Detroit and the rest located in Adrian, Ann Arbor, Bay City, Birmingham, Flint, Grand Rapids, Hillsdale, Jackson, Kalamazoo, Lansing, Monroe, Pontiac, Port Huron, Saginaw, Traverse City, Wyandotte, and Ypsilanti, Mich., Windsor, Ont., and Toledo, Ohio. ¶ The meetings were addressed by representatives of the various manufacturers represented by the Grinnell concern, the speakers including C. Alfred Wagner, vice-president of the Aeolian Company; D. D. Luxton, vice-president of Vose & Sons Piano Co.; John Powell, of Steinway & Sons, and others. The opinion was unanimous that the business outlook for 1930 was most satisfactory and that it would be a prosperous year for the Grinnell firm.

New Hardman Manager

Calvin T. Purdy, for many years manager of the Fifth Avenue retail warerooms of Hardman, Peck & Co., has resigned from that post to accept employment with the Equitable Insurance Company. Mr. Purdy was well known throughout the piano trade, being a past president of the New York Piano Merchants Association and a member of several other piano organizations. The new Hardman retail manager is R. S. McCarthy, who is also well known in piano trade circles through his connection with the Philadelphia Gimbel Bros. piano department and more recently with the Aeolian Company of New York.

Defining Radio Terminology

The Cleveland Advertising Club has prepared a series of clear cut definitions of terms used commonly in radio advertising, which it is offering to the radio dealers of that city in attempt to improve the ethical standing of such advertising. The code, which is simple and comprehensive, is dealt with under three headings. ¶ Under the heading "general" are included such things as exact definition of discontinued models, moderation in distance and selectivity claims, specific mention of equipment supplied, exactness in claiming "one dial" adjustment, distinguishing between electric and electrified, exclusion of current rectifying tubes in classifying sets as six or seven tube sets, etc., mention of exact nature of accessories included in sale price, moderation in use of term "complete," and naming assembled sets as such. ¶ Under the heading "terms" are listed some of the worst abuses such as "no money down" when this is not actually the case, a charge being made for tubes, etc., listing the total cost to customer in advertising "easy terms" or "\$2 a week," etc., and elimination of such phrases as "no charge for credit" when discounts are given for cash. Under the third head, "nomenclature," are standard definitions for battery operated receiver, socket powered radio receiver, electric radio receiver, A. C. tube electric radio receiver, D. C. electric radio receiver, magnetic loud speaker, dynamic loud speaker, inductor dynamic loud speaker, and screen grid radio receiver. ¶ Here is something that has wider significance than merely applying to the radio trade in Cleveland. With all the efforts that have been made to keep radio advertising within the bounds of truthful representation, obscurity of usage is still one of the great evils. Late models in the radio field are steadily losing prestige, because the same terms which accurately describe them, are used loosely for older models. The discrepancy in price reflects upon the newer model, as does also the performance test of the older model which is purchased by the unsuspecting customer as being of the latest and most up to date product. As long as this is done deliber-

ately by radio dealers it is to be feared that such high minded efforts such as this of the Cleveland Advertising Club will come to naught. Intention and not ignorance is responsible for the use of misleading terms in radio advertising, as indeed in many other lines of commerce. Reform must start from within.

Basically Sound

The annual record of failures, as given by Bradstreet's reveals some surprising facts. Despite the fall panic, the record for the entire year stands up surprisingly well under close investigation. Most of the increase in liabilities during the year 1929, is attributed to failed banks, and if these are disregarded, last year was much better than any of the three years preceding. Certain districts, however, suffered disproportionately, notably New York City, the Middle Atlantic and the Far Western States. This, however, stands as an indication of the stability manifested generally in all the other sections of the country. ¶ It is evident that the calamity howlers have been too ready to accept outward appearances for truth. The past year was one of readjustment so that all business movements are either magnified or minified according to conditions. Business and labor conditions are essentially sound, thus providing a good foundation for greater prosperity during the present year.

The Last Word

Here is something, taken from the Guaranty Survey, that might stand as the last word on the stock market crash. The report states: "Out of the confusion which followed the reaction in the stock market, several important conclusions may be reached: first, that general business conditions have been less affected than was broadly feared; second, that the most important factor in the present business recession was over-production in important industries, from which a period of readjustment was inevitable. The movement of stocks registered an effect rather than a cause of this condition. It is further evident that economic laws have resumed their sway in important particulars: first, supply and demand must still be correlated if industry is to prosper; second, real value is soundly based only on earnings; third, action begets reaction, and a period of over-speculation and over-production inevitably brings about deflation and recession." ¶ Concerning the business situation throughout 1930, the survey states that "a consensus of opinion from authoritative sources seems to indicate a continued business recession during the early months of the year, some measure of recovery in the spring, and gradual improvement following, with fairly good results for the year as a whole. Last year began well but ended badly. This year bids fair to reverse the process by beginning badly and ending well."

A Training School for Salesmen

The St. Louis Radio Trades Association has been conducting a useful experiment during the past year, this being a training school for radio salesmen. This idea was extended to include not only new men desiring to enter the field of radio selling but also to salesmen desiring to improve their technique, and a third group including all service people likely to come in contact with the customers. This latter covered telephone operators, credit men, claim adjusters, servicemen, collectors, delivery men and others. ¶ The course was a comprehensive one, running for six weeks, and divided into day sessions for men engaged in radio work, and evening sessions for new candidates. The instructor was George W. Allison. The course proved to be not only instructive but effective in gaining its purposes, and at a minimum cost. Forty-six firms took advantage of the school, which lasted a little over six weeks, and in which over four hundred students enrolled. Each student was given ninety-nine hours of instruction and the total expense of the school was about \$5,000, which amount was underwritten by the firms utilizing its services. ¶ From the enthusiastic reports received by Mr. Allison, the success of the venture was indicated. Another school will be formed for this year, following the lines of the first and perhaps on an even more elaborate scale.

A \$7,000,000 Campaign

The seven million dollar campaign of the National Retail Credit Association, recently announced, has caused a considerable stir in business circles. The campaign is to last for two and a half years and the expenditures are expected to reach \$2,500,000 per year. ¶ According to David J. Woodlock, the campaign is not essentially a "pay your bills prompt-

Piano and Musical Instrument Section

ly" program, although that side of the question is part of the consideration. Quoting from Mr. Woodlock's statement, "The whole project might better be considered as a plan to promote a helpful public policy in the matter of retail credit buying." ¶ The campaign starts with the assumption that "Ninety-nine per cent. of the people have been proven honest, but only fifty per cent. are prompt—and promptness is almost as important as honesty, where credit is concerned." ¶ Mr. Woodlock continues his analysis by stating that "easy credit and methods of instalment buying, while they have stimulated trade, have made it possible for people to gain their social satisfactions and to succeed in their social competition without meeting continuously and promptly their economic obligations. The result is that to owe money does not create any feeling of dissatisfaction or uneasiness. A state of perpetual indebtedness is being looked upon as a natural and normal state of affairs." ¶ The two major reasons for slow payments according to Mr. Woodlock are carelessness or social indifference and ignorance of what the economic failure involves. And so, "methods of attack through advertising would deal with these two major considerations." On account of the social competition which characterizes the social life of the American buyer, this individual can not afford to endanger the place that he has gained, by delinquency in meeting his financial obligations. If he were made to feel that such delinquency would result in such social and economic insecurity, he would be powerfully stimulated toward prompt payment of his debts. ¶ Mr. Woodlock passes briefly and blithely over the question as to how this sum is to be raised, stating that a corps of collection experts would be organized. The amount of money assessed against individual merchants is being determined in two ways—First on the basis of district "worth" and second the direct benefit to the individual merchant. ¶ All of which is a worthy effort in a worthy cause, though one is tempted, even at the risk of being considered out of step with the times, to wonder whether the analysis is entirely correct. It is easy to assign "social psychology" as a reason for delinquent instalment payments, but there is no question but that individual collection methods are more than a bit reasonable. Too much stress is placed, sometimes, on "customer good will," a truly important factor, but certainly not one which should be sufficient reason for non-payment of bills. This of course starts in the selling, and is attributable to competition, keen enough in every line. ¶ The piano dealer or in fact any merchant in any line whose collections are conducted along "go as you please" lines, is headed straight for trouble—and it is his own fault. This campaign will undoubtedly help, but the real reform will have to be effected "at home" in the merchants' selling and collection methods and not by the promulgation of a slogan such as "Superior People Are Those Who Pay Their Bills Promptly."

F. RADLE PIANO

(Established 1850)

For eighty years holding to
TRUE TONE

As a basis of production
by the same family

F. RADLE, Inc.
609-611-613 West 36th Street,
New York

Rambling Remarks

"Controversy equalizes fools and wise men
in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

A Remarkable Selling Effort on the Part of the House of Wurlitzer That Brings Everyone in the Organiza- tion Into the Selling Ranks—An In- telligent Program of Eliminating Waste That Stands as an Inspira- tion for Every Music House in the Country.

The Rambler has for the past many months been discussing the question of extravagance in overhead, which means the cost of selling. It seems that throughout the industrial and distribution sections of the commercial world there is today a general movement on the part of those who have the handling of the affairs of large institutions to use an axe and chop off useless and unnecessary expenses, with the end in view of increasing profits.

There is a general attitude toward utilizing the employees of the great institutions to bring about a readjustment of the expense accounts. In the piano world it is easy at the present time, under present conditions, to effect these savings, and a good illustration of this is shown in what is being done by The Rudolph Wurlitzer Company of Cincinnati and the United States by the bringing into the selling end those employees who could not hold jobs unless the products of the factories are sold at retail.

SATISFACTION

There is no keener satisfaction than that which comes from the repeat orders received from satisfied customers.

These repeat orders come only when your customers are satisfied with the quality of the products you are selling them.

When it comes to gluing, your high standard of quality will be maintained by using PERKINS PROVED PRODUCTS. You will then also have the additional satisfaction of knowing your product will be glued with the best vegetable glues obtainable.

PERKINS GLUE COMPANY

Factory & General Office: Sales Office:
Lansdale, Pennsylvania. South Bend, Indiana.

There are few who seem to realize that the many employees who are taking care of the sales that have been made and are being made can assist in the selling, and this to their own profit. The Wurlitzer Company has inaugurated for 1930 a series of monthly efforts in the direction of bringing into the selling the 1,800 employees of the distribution section of the Wurlitzer institution who have heretofore not felt that they had any interest whatever in the selling movements, but were there just to take care of the sales that had been and are being made. For January there was inaugurated by the Wurlitzer house a "Pep" month. Up to this writing there has been a result obtained through direct appeals to the 1,800 employees in the distribution work of the institution that has been more than satisfactory. For February there will be a Thomas P. Clancy month.

In carrying on these movements toward the increasing of sales and the reduction of expenses, there is being sent out daily to the 1,800 employees, from the managers down to the lowly operatives, appeals to take up the work of selling. The month of January was turned energetically to selling and collections.

Unusual Literature

The literature that is being sent out is of an unusual nature of the opinion of The Rambler. There are no didactic precepts presented, but there are direct personal appeals based on the advantages to the employees themselves that in advancing the interests and the selling of the Wurlitzer institution they were benefiting themselves, not only in maintaining permanent positions, but in advancing their own earning abilities.

The preparations for the Thomas P. Clancy month has with it a personal appeal in that Thomas P. Clancy, Vice-President of The Rudolph Wurlitzer Company, is interjecting into this month of February his own energetic and never-ending endeavors to bring about the selling of the musical instruments, and especially of pianos, through the various departments of the great institution.

It must be remembered that when the expression 1,800 employees is referred to this does not include the employees in the great factory plants; all is directed towards

STIEFF PIANOS

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

Where to Buy

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 46th St., New York City.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS & CO., manufacturers of Piano Cases, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalaq, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

Piano and Musical Instrument Section

the distribution section, the most important part of any producing and selling at retail and wholesale enterprises in this particular field.

Thomas P. Clancy

Thomas P. Clancy is not a seeker of personal propaganda. His work covers the United States. The many branch houses of the Wurlitzer institution center at his desk, and it requires great organization ability to obtain the direct results of the daily and monthly sales, collections, expenses, etc., in reports that he can absorb instantly and arrive at conclusions for the betterment of the selling proposition.

Mr. Clancy is practically unknown outside of his extensive acquaintances in the trade. He is one of those men we term "silent workers," and yet there are times when those who are intimate with him and his work realize that he can be as loud in his denunciation of extravagance and lack of selling results as the most energetic fan on a baseball field. His efforts are always toward results. It matters not the excuses—the figures in the statements of the various movements that are employed in the carrying on of the millions of sales made each year by the Wurlitzer institution are, it may be said, questions of arriving at profits that satisfy those who control the financial affairs of the institution.

Mr. Clancy has been with the Wurlitzer house something like twenty years. He knows the business from a to z, for he has gone through the various phases of selling himself and has records as a piano, player piano, slot machine organ, etc., salesman that have never been surpassed. Always in his early days as a salesman he looked to the quality of his sales with as much interest as he did to the quantity. His dominant purpose was the profit to the house.

He believes that every salesman or woman in the Wurlitzer institution can follow along the same lines that has brought him to his present high position of confidence, and even the most lowly in the selling organizations, he believes, can lend aid and benefit themselves as to their earnings, if only they will direct their minds and efforts toward this end.

It is this that decided Rudolph H. Wurlitzer, the President of The Randolph Wurlitzer Company, to designate February as the Thomas P. Clancy month. This honor has well been earned by Mr. Clancy as Vice-President of the Wurlitzer institution, and one who is intimate with the Wurlitzer organization can realize that every employee will do his and her best to aid in making February one of the greatest months in the history of the Wurlitzer house.

The First "Pep" Month

January as the "Pep" month brought results through personal appeals to the 1,800 employees that went far beyond expectations. There has been a general cleaning up of waste in every direction. This saving of waste alone will bring about a dividend-paying profit-making that, notwithstanding the pessimistic attitude of many, will result in a year that will meet the changed conditions in our civilization within the bounds of the United States. These changed conditions have been written about, have been talked about, have been thought about, but the conditions exist and those men in business must

meet these conditions, must overcome them, and it is only through readjustments of what formerly allowed great wastes to continue just because they had been built up to and before the country had become over-sold as to the future through the installment methods that have grown to be a mountain.

The Rambler confesses that the MUSICAL COURIER EXTRA had much to do with bringing the installment system into general usage through the advocating the establishment of discount banks. This was slowly growing into use in every commercial line, but it required the automobile business to bring it into general prominence and this has extended ruthlessly in every direction. The installment system will rectify itself, for the people themselves will realize that the over-selling and the buying into the future for two or three years is not profitable on account of the great expenses that have been added to the system,



AN INSPIRATIONAL LETTER-HEAD FOR WURLITZER'S "PEP" MONTH, JANUARY, 1930.

but which will be chopped off through such energetic methods as the Wurlitzer Company has instituted, and which will be continued far beyond 1930, as the results will demand they should.

Cash Values

Cash is one of our most expensive commodities in the conduct of the installment business. It is the high price for cash that is obtained through the discount banks that brings about the high overhead. The easy method of obtaining cash through installment paper breeds extravagant methods in the conduct of any business with a weakening in collection methods. The bringing of installment paper to a face value, to maintain that face value through the elimination of past due, is one of the things that every installment and retail business has got to meet. Present conditions are bringing about these reforms, and what is now being looked upon as a great detriment and loss to those engaged in manufacturing and selling, will be one of the greatest benefits to the commercial world that this country has experienced.

The illustration of what the Wurlitzer institution is doing is but an example of what others are doing. Each business house is arriving at a solution of the making of profits through savings in its own way. The efforts of the Wurlitzer house are strictly within its own personnel. Each official is lending his or her aid to the bringing about of the elimination of all small items that are waste. The saving of a few dollars each month on some detail part of the work of the organization is being looked to with as much close scrutiny as the larger expenses. The savings affected through the elimination of small items of waste is checking the outgo of cash and building to the accumulation of the necessary amount of cash to carry on. The piano dealer himself is guilty of extravagance brought about through the cost of obtaining money in the discounting of his installment paper.

Percentage Profits

It is the belief of The Rambler that the energetic methods of the Wurlitzer house, the savings that are being effected, even though the gross sales for 1930 do not amount to more than for 1929, will show a greater in-

crease in profits, and this same applies to every business that we have in our commercial world.

As an illustration of what the Wurlitzer house is doing to the individuals throughout its extensive selling movements is shown in a reproduction herewith given of the letter head used by the Wurlitzer house for the January Pep month. There is a story in this letter head even though the bottom of the letter head be blank. It tells what the individual employee can do in the eliminating of expenses and the efforts to gain more profit.

It is expected, and it can be accepted, that the Thomas P. Clancy month will arouse the 1,800 Wurlitzer employees to direct personal efforts to do honor to the Vice-President of the company. There is nothing being asked of the employees of the Wurlitzer house that the Wurlitzer house does not ask of Mr. Clancy. Mr. Clancy freely accepts this, and the honor that is shown in the selecting of his name to bring about increased interest in the work of the organization indicates the ability of the man and the personality that is interjected into all movements that has to do with Wurlitzer distribution.

"The World's Finest Instrument"

Grotrian-Steinweg

Makers, BRAUNSCHWEIG, Germany

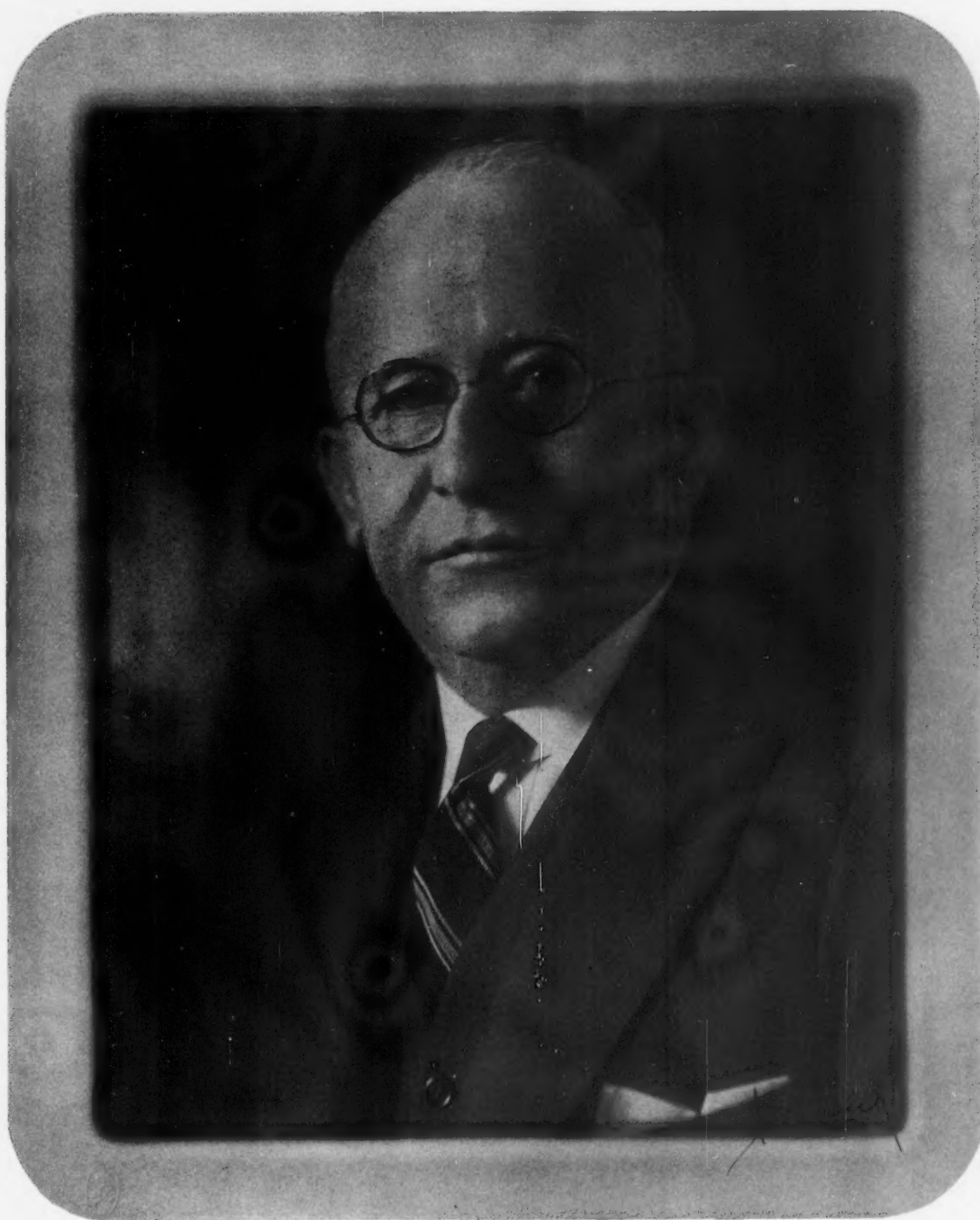
Noted for Purity of Tone and Artistic Case Designs

CURTIS DISTRIBUTING CORP.

Samuel L. Curtis, President
Wholesale Warehouse
New York City

S. L. CURTIS, INC.

Retail Warerooms
117 W. 57th St.
New York City



Thomas P. Clancy
Vice-President Rudolph Wurlitzer Company

MUSICAL COURIER

Weekly Review OF THE World's Music



Photo © Mishkin

Mme. Marcella Sembrich,
Head of the Voice Department of the Curtis Institute of Music.

